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THE NORMAL MUSIC COURSE

A SERIES OF EXERCISES, STUDIES, AND SONGS, DEFINING AND ILLUSTRATING THE
ART OF SIGHT READING; PROGRESSIVELY ARRANGED FROM THE FIRST
CONCEPTION AND PRODUCTION OF TONES TO THE
MOST ADVANCED CHORAL PRACTICE

SECOND READER

NEW EDITION: REVISED AND ENLARGED

BY

JOHN W. TUFTS

AND

H. E. HOLT

SILVER, BURDETT & COMPANY
PUBLISHERS

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PREFACE.

THE Second Reader of the Normal Music Course is designed for the use of Intermediate and Grammar Schools.

In the First Reader the singers become unconsciously familiar with the staff, the G clef, the whole, half, quarter, and eighth notes, and their equivalent rests.

They were also taught to sing exercises and songs in $\frac{2}{2}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{3}{8}$ measures and the keys C, G, D, A, E, F, B \flat , E \flat , and A \flat were introduced.

The same keys are now used with varied examples of divided beats, and other measures are brought in for practice. A large number of Exercises has been prepared in which the various difficulties are illustrated, and numerous songs, with, it is believed, choice and fitting words, follow in each section for entertainment and practical application of the knowledge previously gained.

The Time names Tā, Tā, Tō, Tē, etc., should never be sung. They should be used according to the directions given in the Teachers' Manual, to illustrate the steps in time, and to develop in the mind of the pupil an intelligent sense of rhythm based on a perception of the relative length of sounds and their proper accentuation.

In singing the exercises the teacher may use the ordinary syllables (do, re, mi, etc.) or the single syllables lä, law, lō or lē. For vocal practice these vowel sounds may also be profitably used without the consonant l (ä, aw, ō, ē). In some cases the vowel sound ö will also be found helpful in placing the vocal organs in position for the production of a pure quality of tone.

Great care has been taken to make the course gradually and easily progressive, yet varied as to the key and sentiment. The first exercises are written for a single voice (Soprano), all being within a compass easily reached by the youngest singers. These are followed by similar exercises and songs for two Sopranos, next in Trio form for two Sopranos and Alto, and lastly with Studies and Trios for Soprano, Alto, and Bass. The melodies upon the F clef may be sung also by the Tenors, and in some instances they are also especially provided for. Several of the songs have received two settings, in order that the singers may notice the effect of added voices after the melody of the song has

M 9.577

been learned. At the end of the book is a table of Notes, Rests, and Clefs, followed by a short and concise dictionary of the most familiar Italian words found in ordinary music. It has not been thought advisable to encumber the book with questions and answers about theoretical matters, as such are practically worked out through the regular exercises in singing.

The figures at the beginning of each song indicate the rapidity of movement by metronome. The Manual prepared as a guide for teachers explains concisely the mode of teaching, and also conveys to them many hints with regard to the regular work necessary to attain the best results.

We would again acknowledge our indebtedness to Messrs. Lee & Shepard, Houghton, Mifflin & Co., Estes & Lauriat, of Boston, George Routledge & Sons, McLoughlin Bros., A. D. F. Randolph & Co., of New York, publishers, and to many authors of poems, for kind permission to use the same for musical settings.

In the studies following Ex. 474, and Song No. 108, a little wider range has been introduced.

All difficulties in tune and time are first introduced in single-voice melodies in different keys, each key beginning with easy exercises. The two and three-part exercises and songs are also classified in like manner. This is thought to be the best arrangement of the material for practical use. It is not intended, however, that the children shall complete all the work in tune and time in the single-voice melodies before being introduced to the two and three-part exercises and songs which may be used at the discretion of the teacher from time to time as the progress of the children may permit.

Especial care will be necessary in singing these songs with regard to light and shade, and also to the slight but desirable changes of movement. Every teacher will understand these suggestions, after carefully reading the words which form the basis of the musical settings.

Since the original publication, it has been deemed advisable to issue the Second Reader in two parts, the first comprising the studies and songs for one and two voices, the second, beginning with the Trios, containing selections for unchanged voices, Sopranos and Altos, and also Trios and Quartets with parts for Bass and Tenor. For a proper study of Sight-reading, as illustrated in the Course, it will be necessary to use both parts of the Second Reader, following closely the progressive order as given.

NORMAL MUSIC COURSE.

SECOND READER.

PART I.

Ex. 1.



Ex. 2.



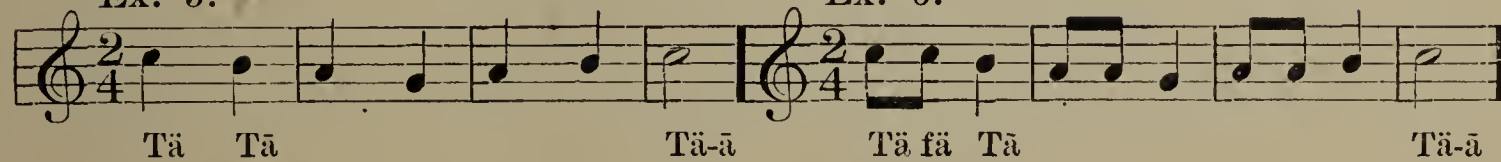
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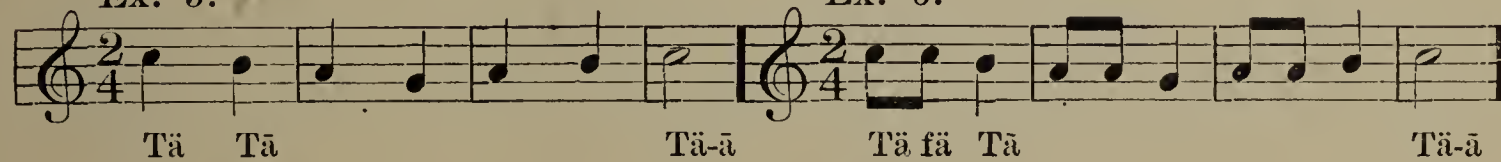
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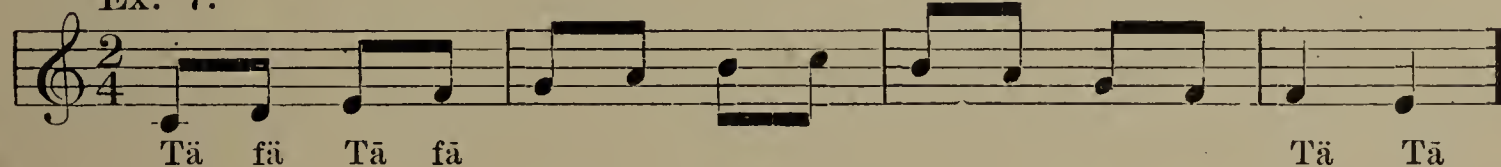
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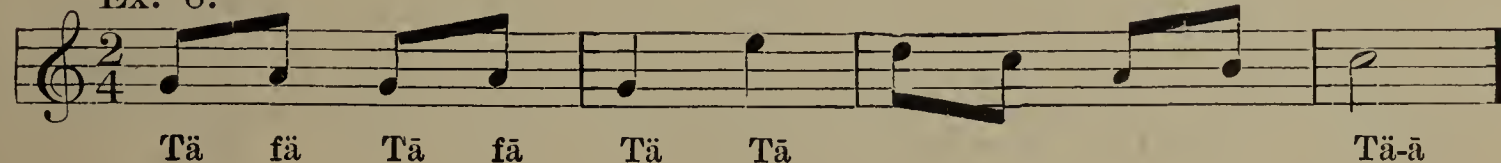
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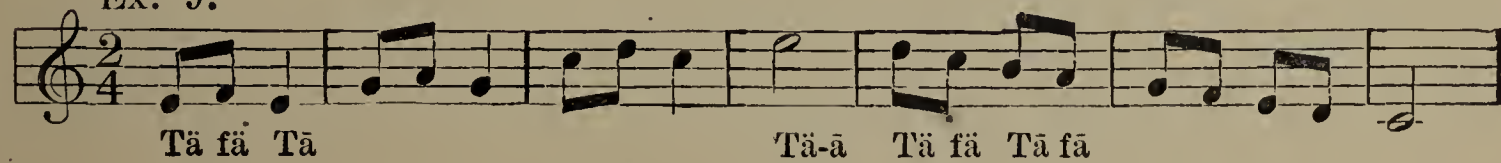
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Ex. 8.



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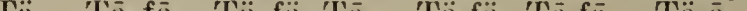



Ex. 11.

EX. 10. EX. 11.

 Tä fä Tā fā Tā-ā fā Tā-ā Tā fä Tā fā

Tä Tā Tā-ā

Ex. 13.

EX. 12:  EX. 13: 

Ex. 14.

EX. 11.

Tä-ā Tä Tā fā Tä-ā

Ex. 15.

EX. 16.

fā Tä fä Tā fā Tä-ā fā Tä Tā fā Tä-ā

Ex. 16.

Ex. 16.

Tä fä Tā fā Tä Tā Tā fä Tā fā Tā-ā

Ex. 17.

EX. 17.

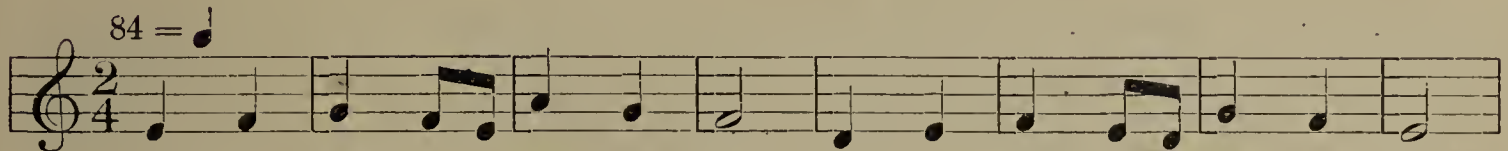
Tä fä Tā fā Tä fä Tā Tä Tā fā Tā Tā

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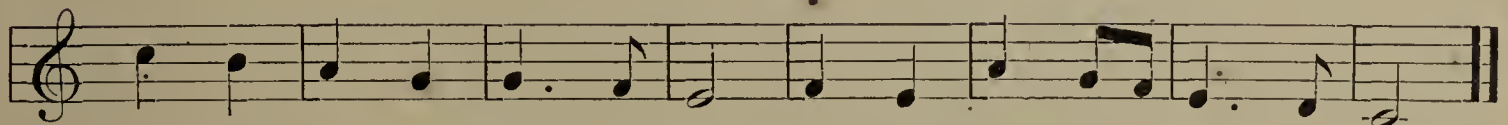


NO. 1.

MORNING HYMN.



1. Now the shades of night are gone ; Now the morn - ing light is come ;
2. Fill our souls with heaven - ly light, Ban - ish doubt and clear our sight ;
3. Keep our haugh - ty pas - sions bound ; Save us from our foes a - round ;
4. When our work of life is past, Oh, re - ceive us then at last ;



Lord, may we be thine to - day ; Drive the shades of sin a - way.

In thy ser - vice, Lord, to - day, May we la - bor, watch and pray.

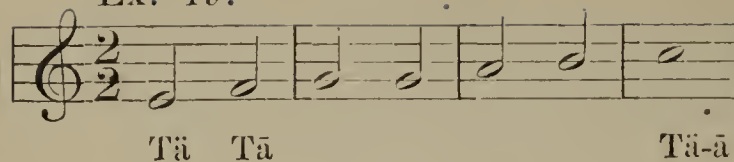
Go - ing out and com - ing in, Keep us safe from ev - ery sin.

Night and sin will be no more, When we reach the heaven - ly shore.

EPISCOPAL COLL.



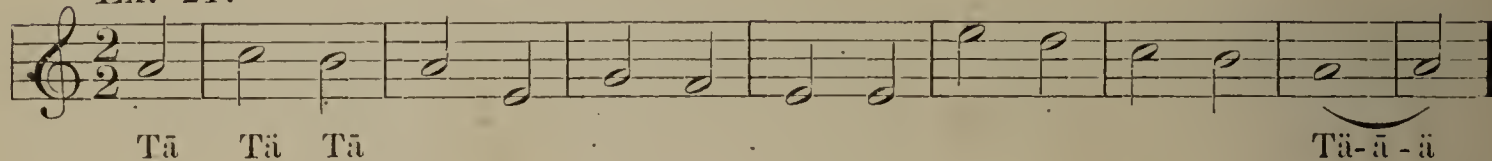
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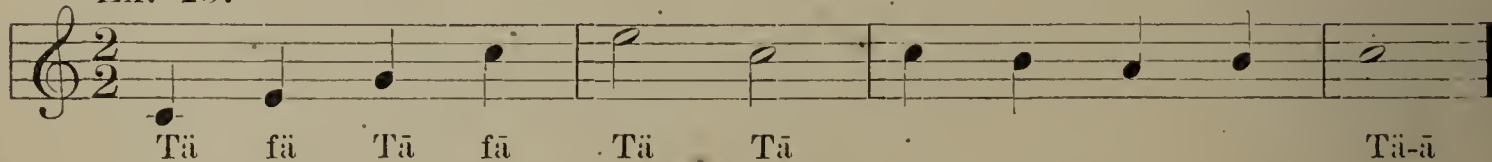
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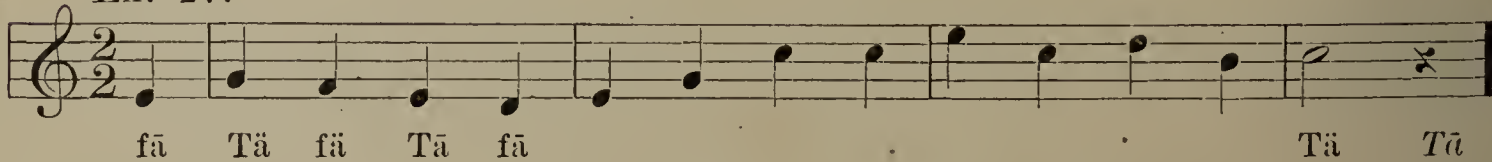
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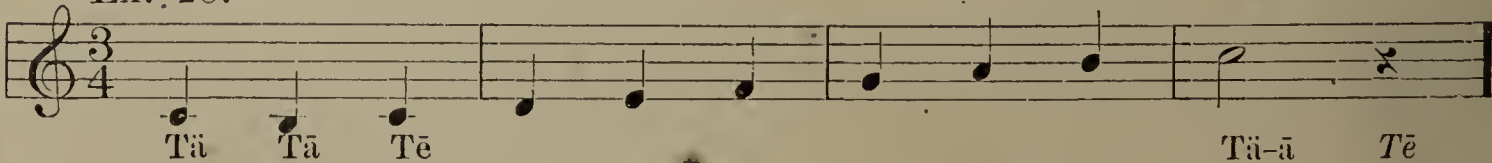
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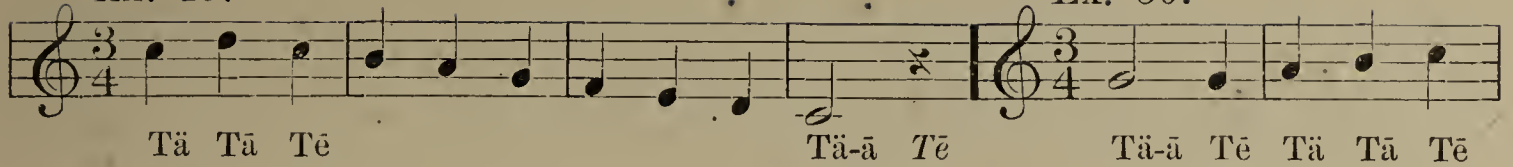
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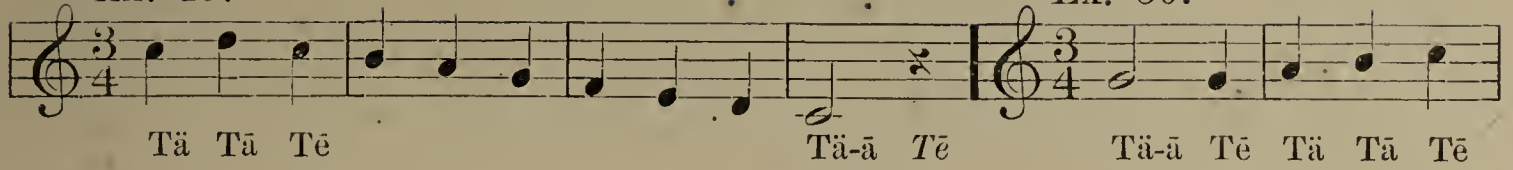
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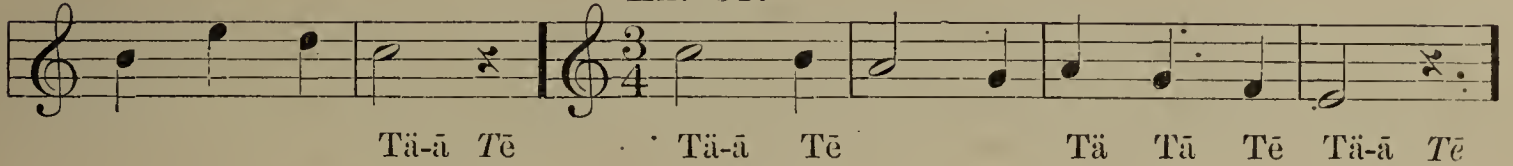
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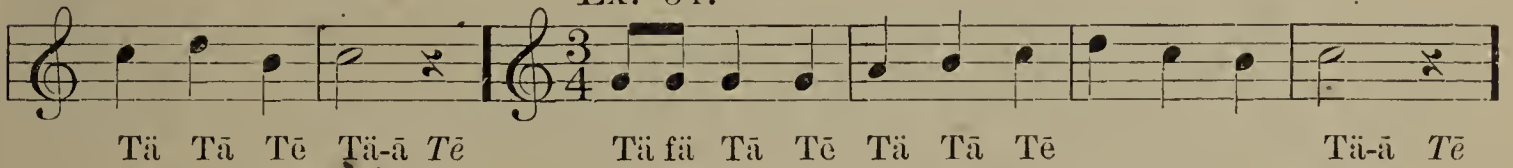
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Ex. 33.



Ex. 34.



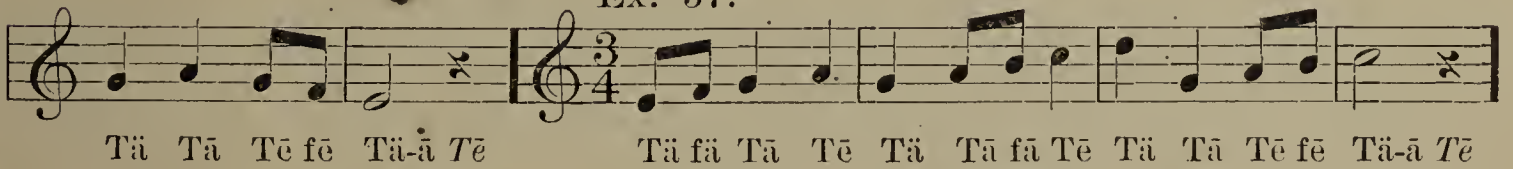
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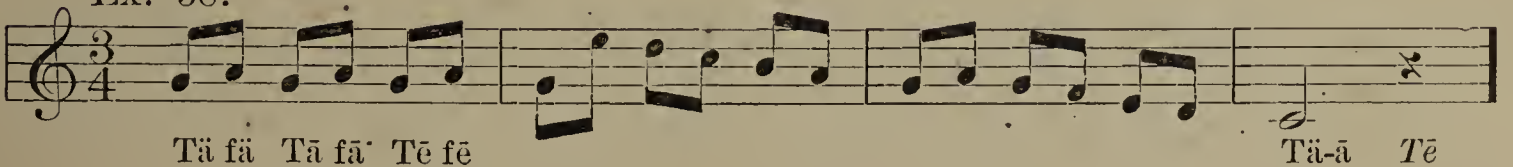
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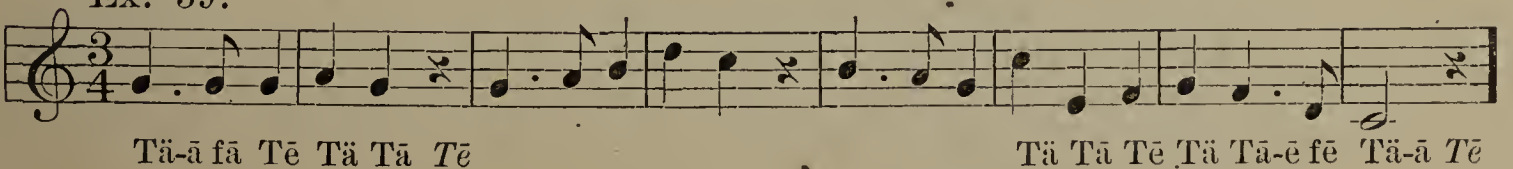
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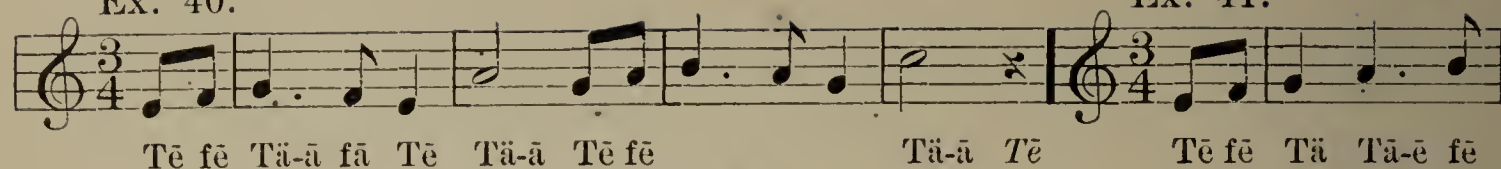
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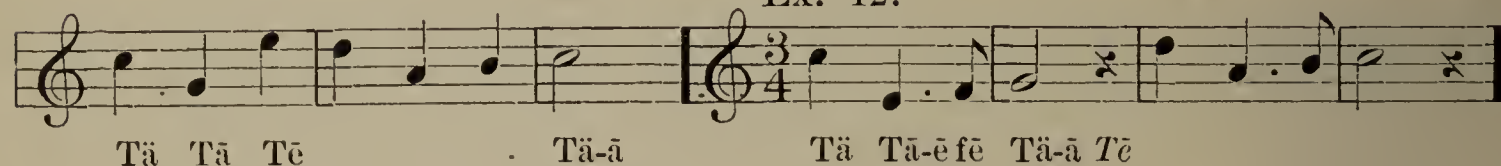
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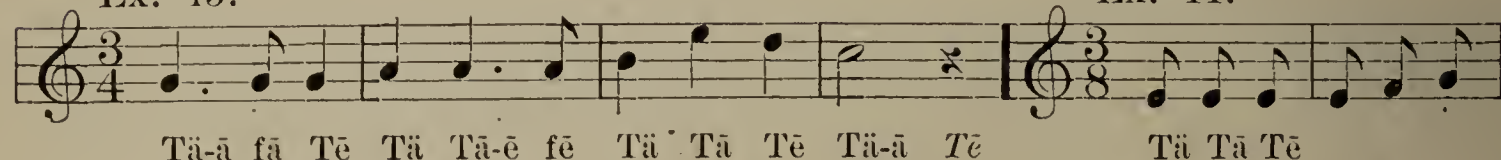
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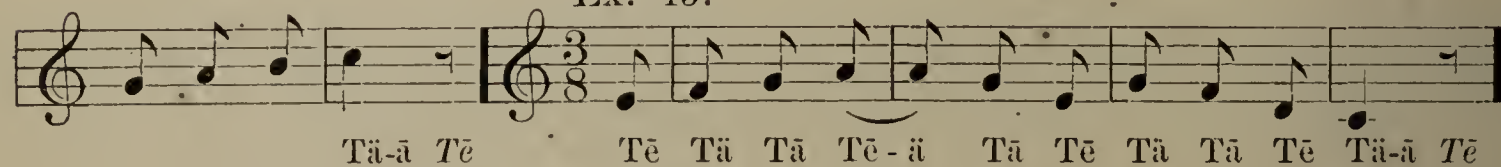
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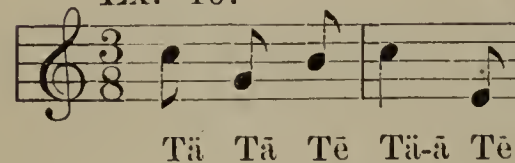
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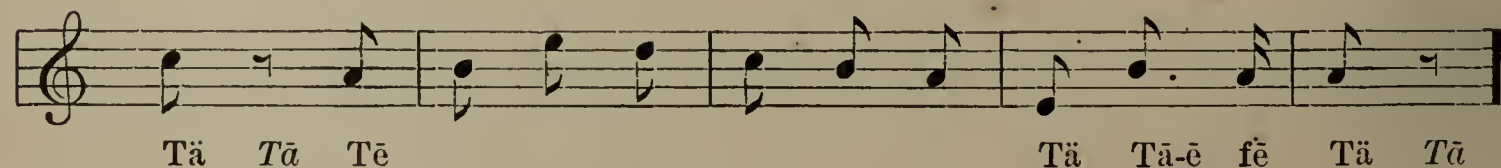
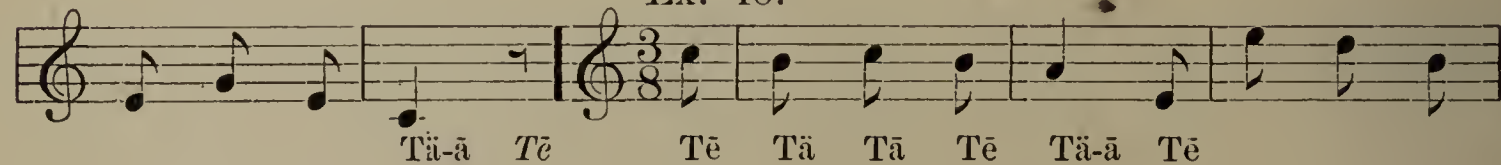
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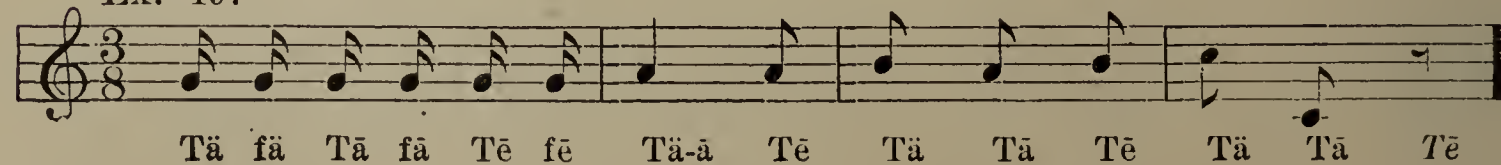
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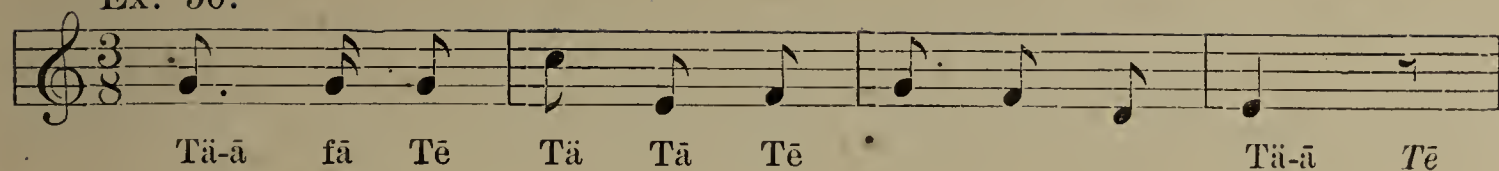
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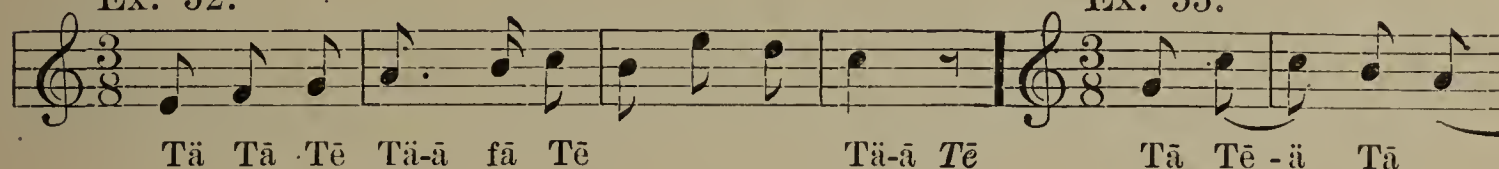
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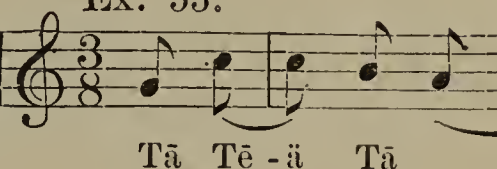
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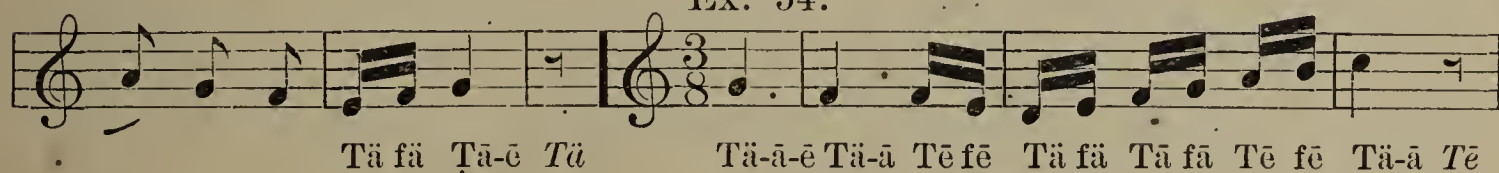
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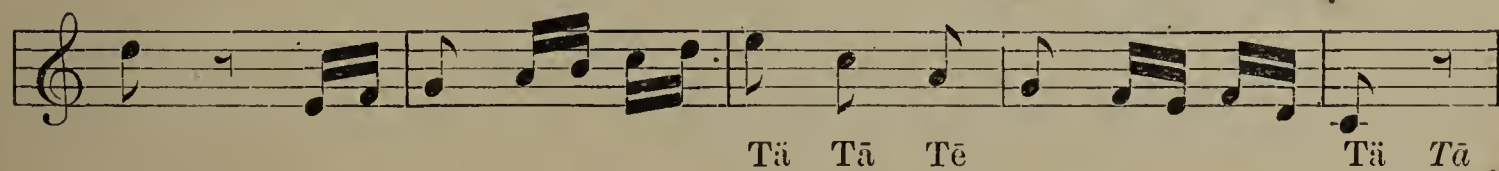
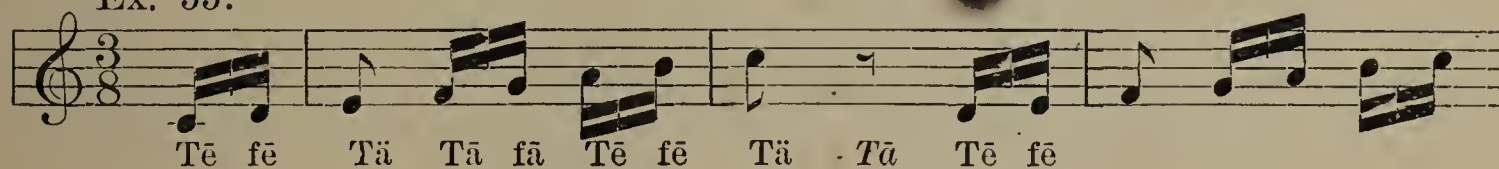
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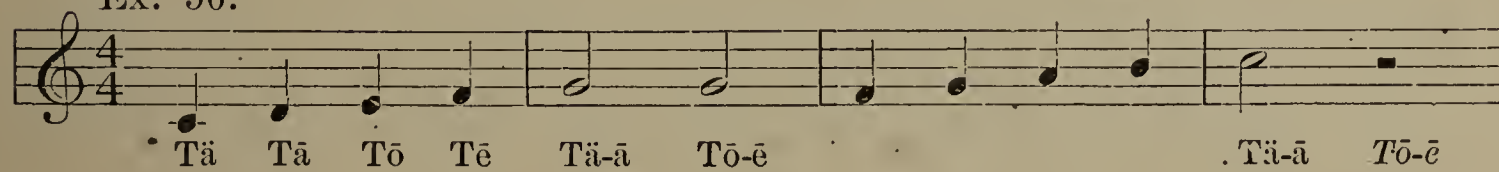
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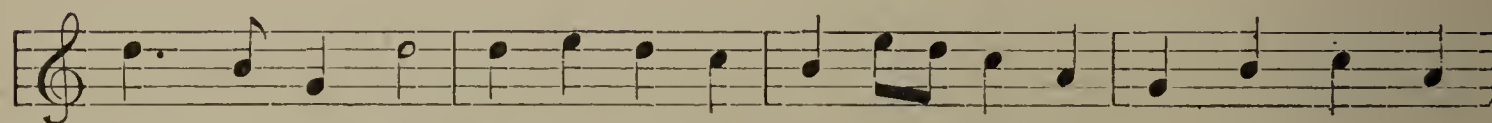
A WISH.

108 = 

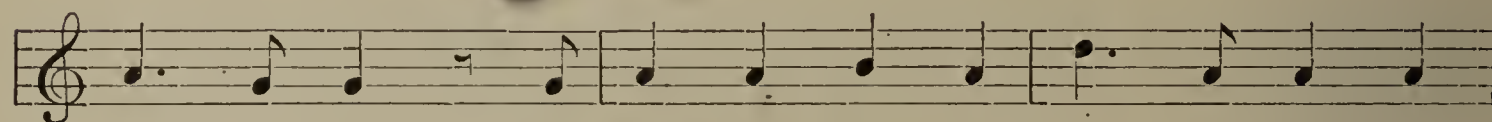
Thy heart should like a foun - tain be, So calm, so full of



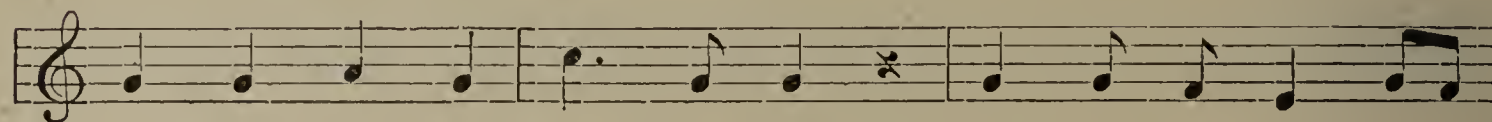
pu - ri - ty, And like the sun, that far a - way, Still sends o'er earth its



friend - ly ray, And like the sun that far a - way, Still sends o'er earth its



friend - ly ray; And like a flower, which all may see, And

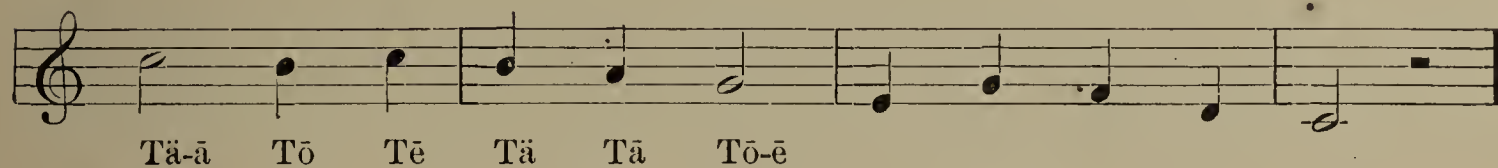


like a flower, which all may see, Grow - ing towards Heav'n con -

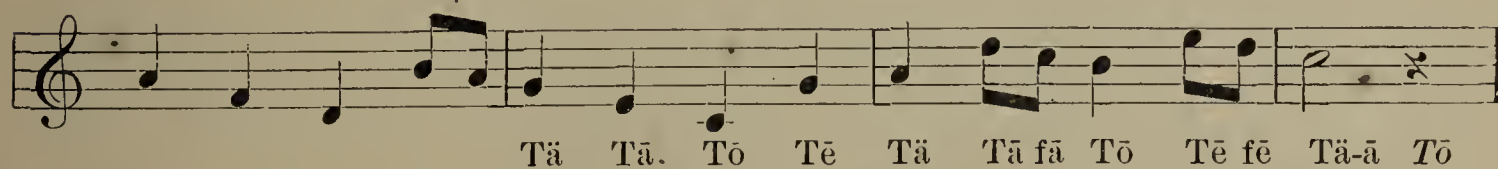
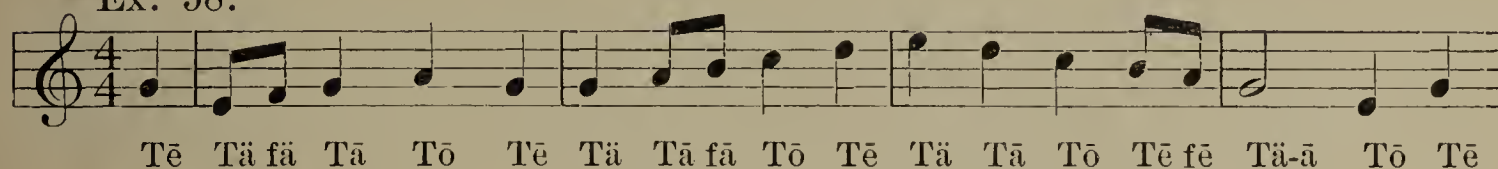


tin - ual - ly, Grow - ing towards Heav'n con - tin - ual - ly.

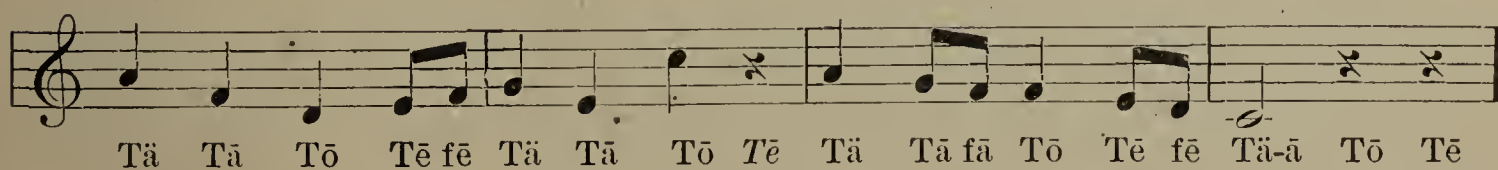
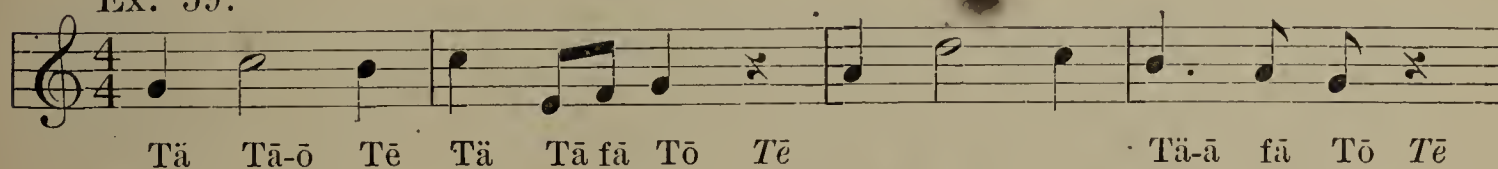
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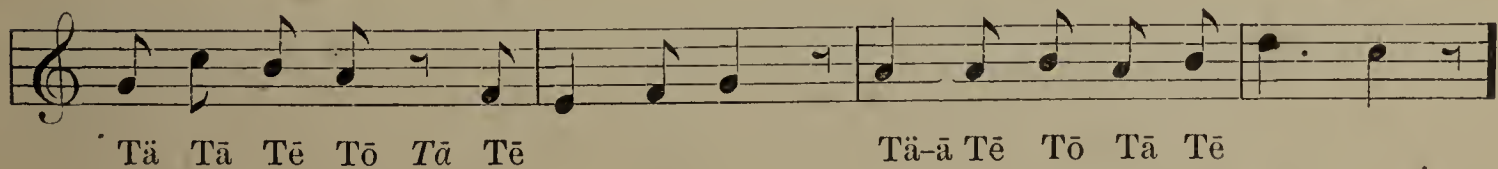
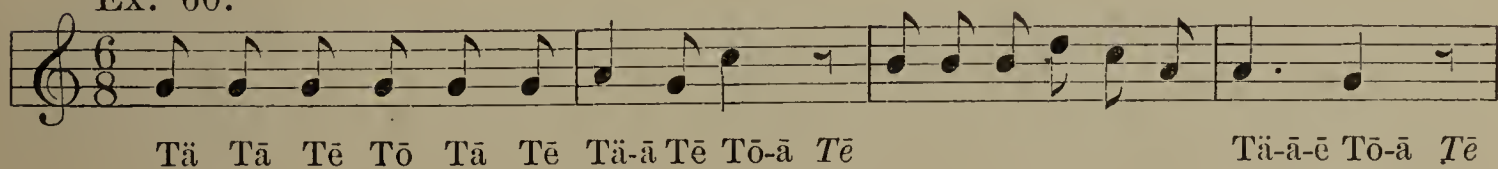
Ex. 58.



Ex. 59.



Ex. 60.



Ex. 61.

Tä-ā-ē Tō-ā-ē Tä Tā Tē Tō Tā Tē Tä-ā-ē Tō-ā Tē

Tä-ā-ē-ō Tā Tē Tā Tā Tē Tō Tā Tē

No. 3.

GO FORWARD!

138 =

1. Go for - ward, press on - ward: 'Tis wis - er by far, Than
 2. Go for - ward, press on - ward: Oh, live not in vain! There's
 3. Go for - ward, press on - ward: A mo - ment's de - lay May

fret - ting and sigh - ing In fear where you are, Than
 wis - dom and hon - or, And glo - ry to gain, There's
 thick - en the shad - ows That rise o'er your way, May

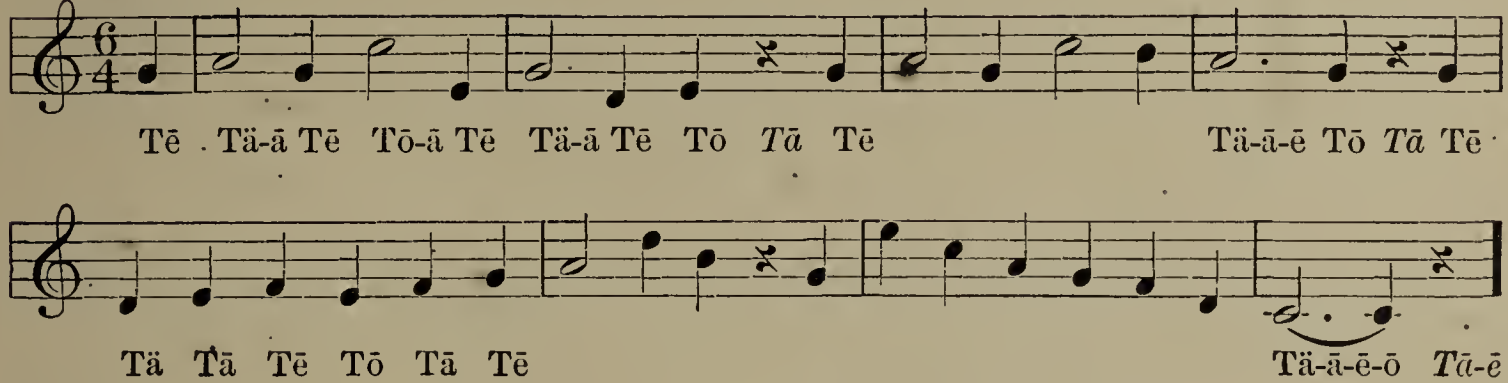
fret - ting and sigh - ing In fear where you are. What - ev - er your call - ing, Your
 wis - dom and hon - or And glo - ry to gain. The path is be - fore you, You've
 thick - en the shad - ows That rise o'er your way. This wait - ing and wast - ing The

aim or pur - suit, In hand with true wis - dom, You'll bear pre - cious fruit.
 on - ly to choose; You win if you're ac - tive; If sloth - ful, you lose.
 sum - mers that fly, Will leave you a slug - gard To lin - ger and die.

Ex. 62.



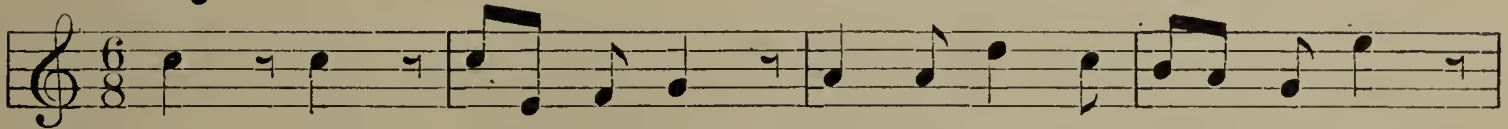
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No. 4.

SPRING VOICES.

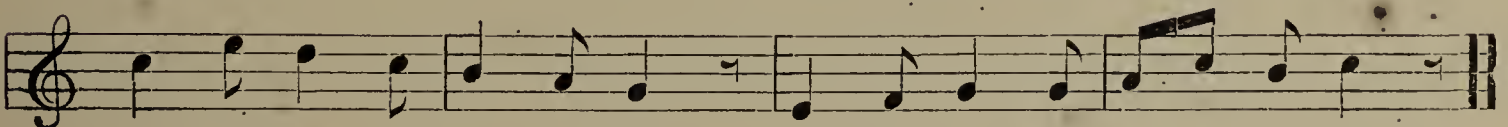
76 = !



1. "Caw! caw!" says the Crow, "Spring has come a - gain, I know;
2. "Quack! quack!" says the Duck, "Was there ev - er such good luck!
3. "Croak! croak!" says the Frog, As he leaps out from the bog;

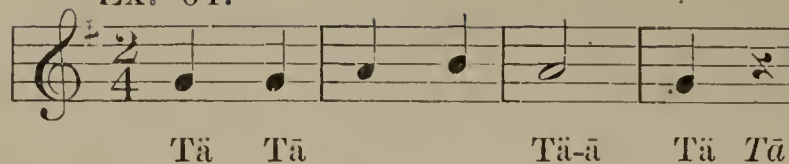


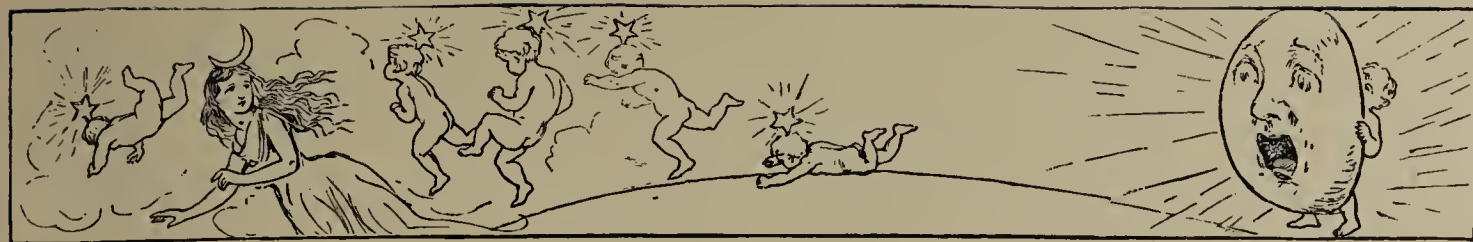
For, as sure as I am born, There's a farm - er plant - ing corn;
Spring has cleared the pond of ice, And the day is warm and nice,
"Spring is near, I do de - clare, For the earth is warm and fair;



I shall break-fast there, I trow, Long be - fore his corn can grow."
Just as I and Good-man Drake Thought we'd like a swim to take."
Croak! croak! croak! I love the spring, When the lit - tle bir - dies sing."

Ex. 64.





NO. 5.

THE LITTLE MOON.

92 =

The lit - tle Moon Came out too soon, And in her
fright Looked thin and white. The Stars then shone, And ev - ery
one Twinkled and winked, And laughed and blinked. The great Sun
now rolled forth in might, And drove them all quite out of sight.

LITTLE-FOLK SONGS, MRS. A. B. WHITE.

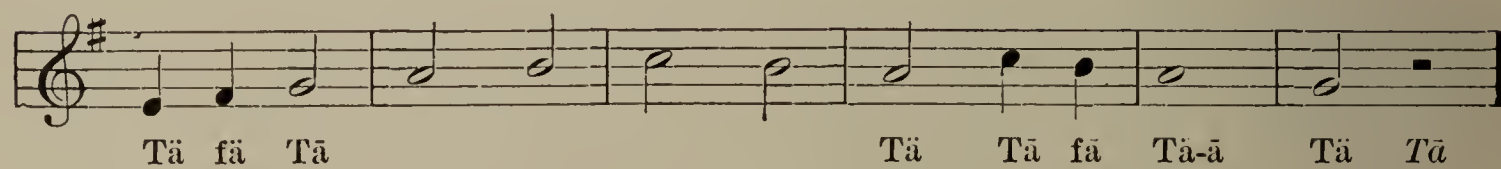
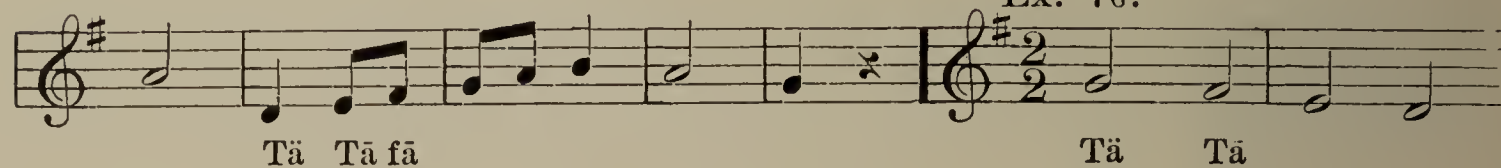
Ex. 74.

Tä Tā fā Tä fā Tā fā Tā fā Tā fā Tā fā Tā
Tā fā Tā fā Tā Tā

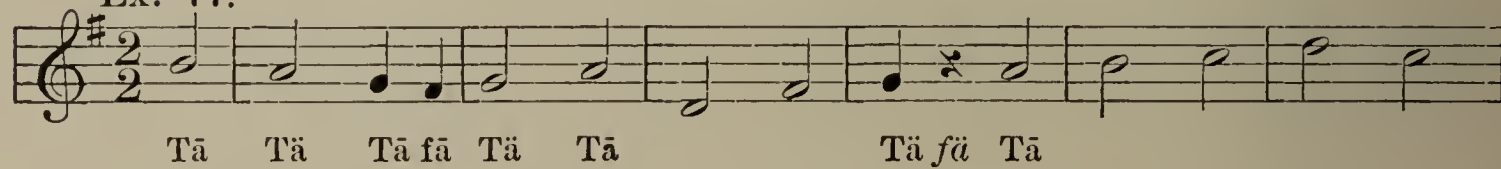
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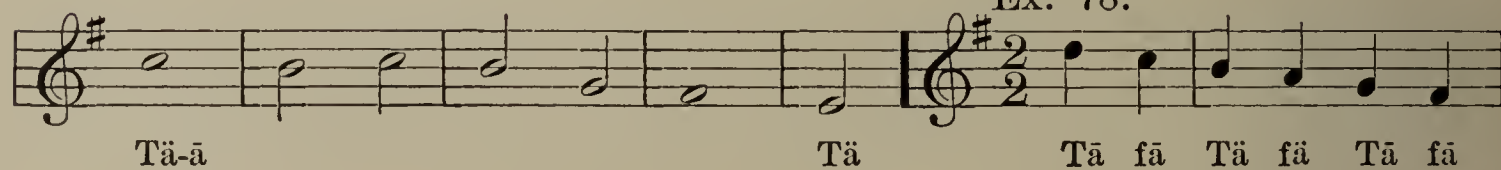
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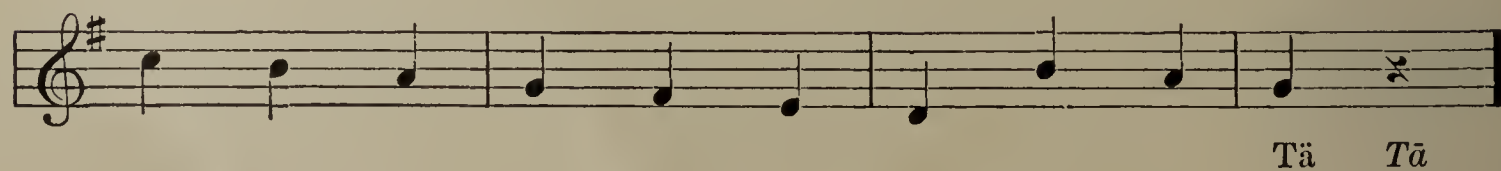
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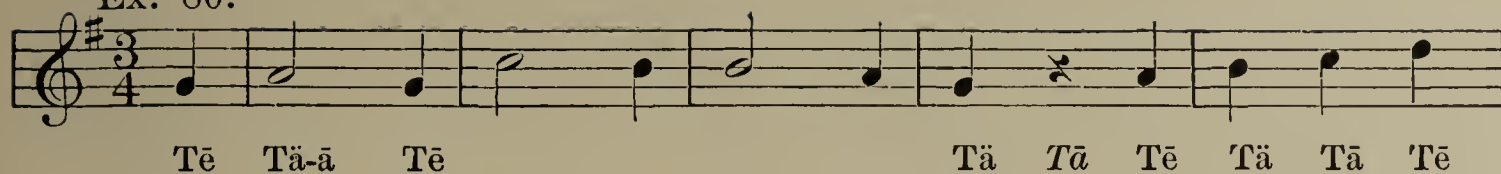
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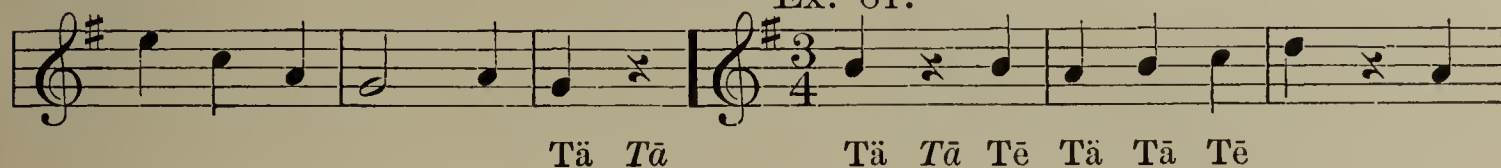
Ex. 79.



Ex. 80.



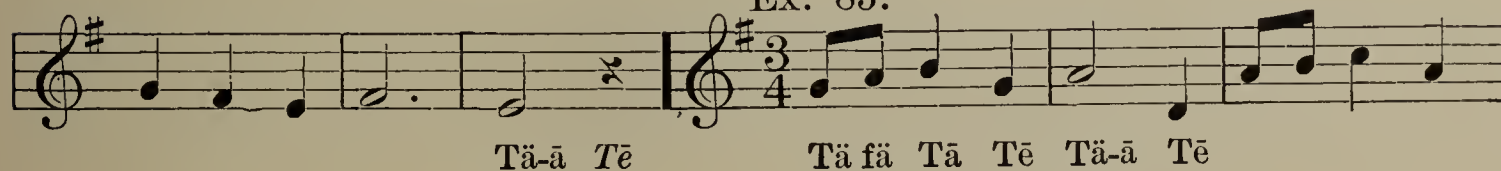
Ex. 81.



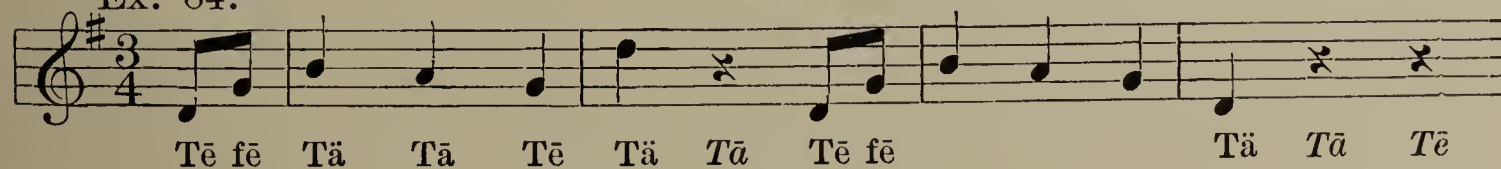
Ex. 82.



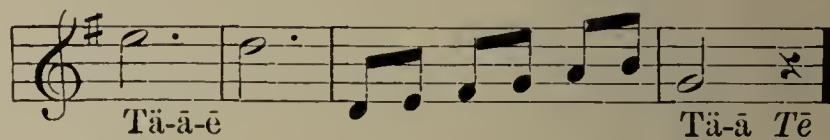
Ex. 83.



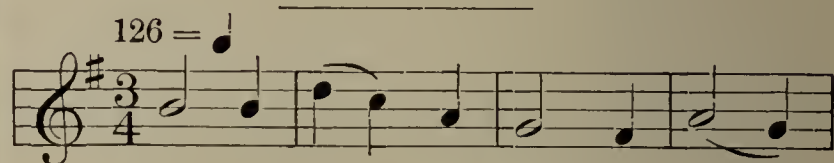
Ex. 84.



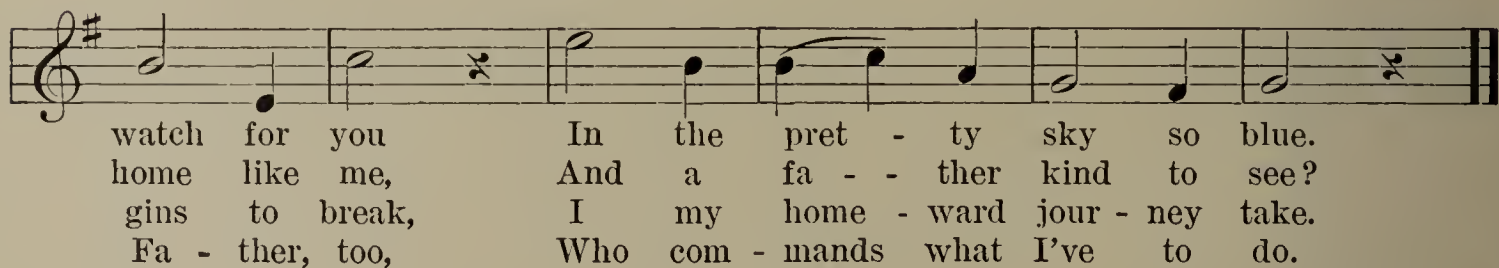
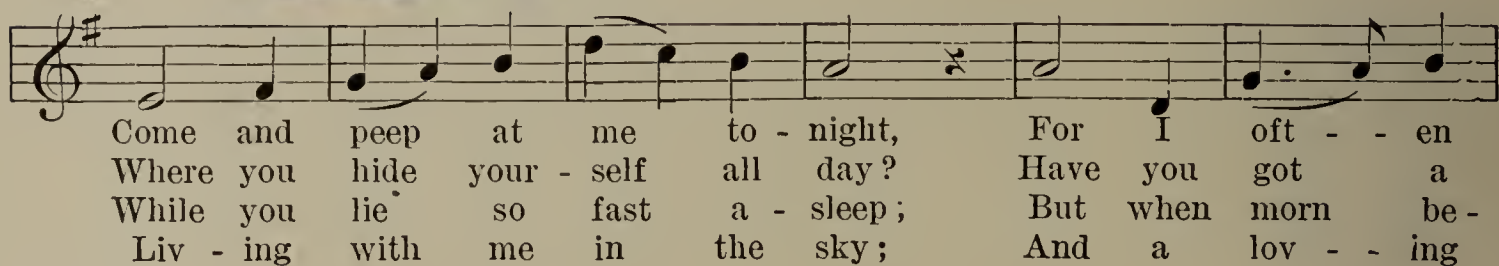
Ex. 85.



NO. 6. LITTLE STAR.



1. Lit - tle star that shines so bright,
2. Lit - tle star! oh, tell me, pray,
3. Lit - tle child! at you I peep,
4. For I've man - y friends on high,



ELLIOTT'S COLL.

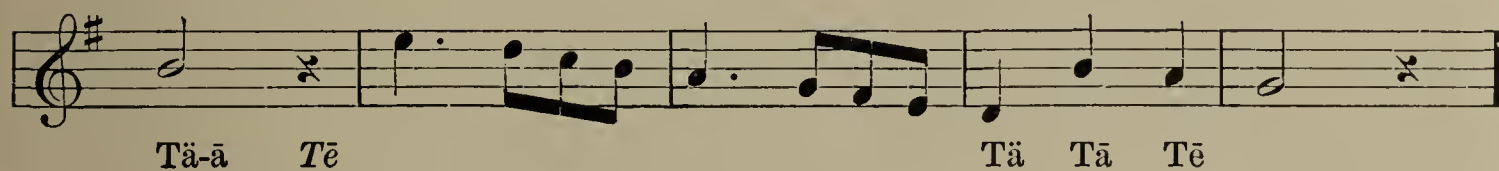
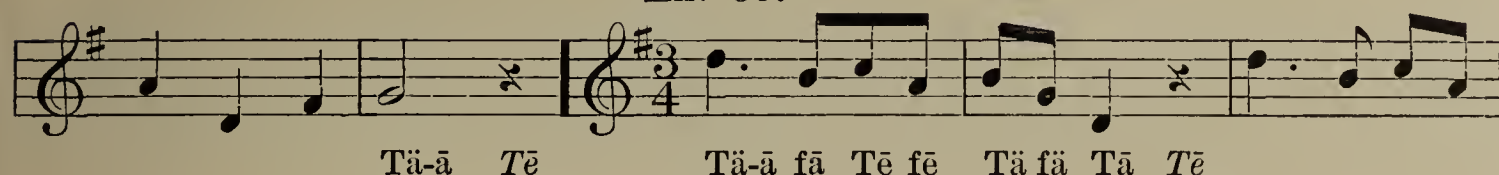
Ex. 86.



Ex. 87.



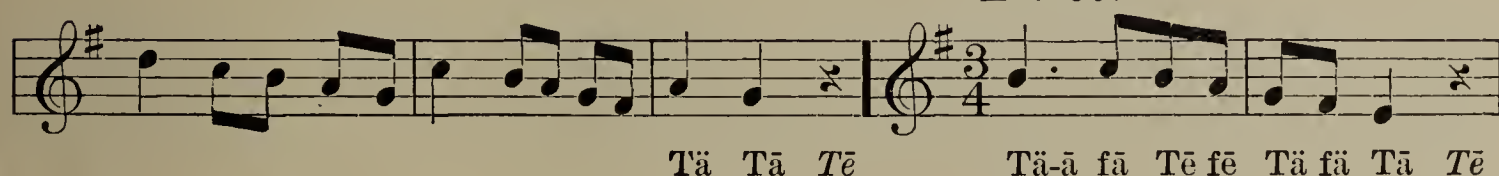
Ex. 88.



Ex. 89.



Ex. 90.



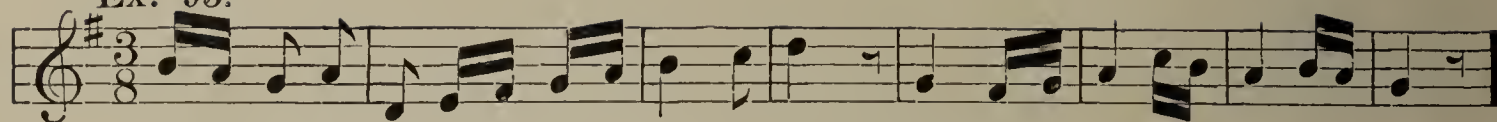
Ex. 91.



Ex. 92.



Ex. 93.



Tä fä Tä Tē Tä Tā fā Tē fē Tā-ā Tē Tā-ā Tē Tā-ā Tē fē

Ex. 94.



Tē Tā-ā fā Tē Tā-ā Tē fē Tā Tā Tē fē Tā Tā Tē Tā Tā-ē fē Tā Tā

Ex. 95.



Tē Tā-ā Tē Tā-ā fā Tē Tā Tā Tē fē Tā Tā fā Tē Tā Tā Tē Tā Tā

Ex. 96.



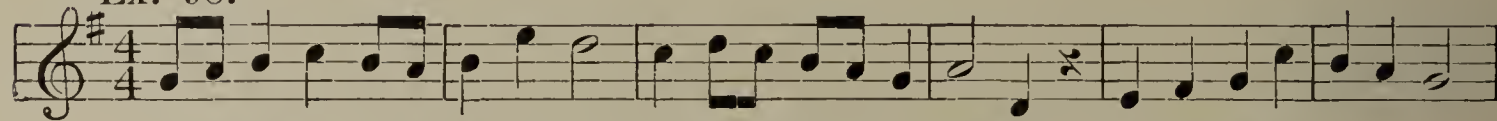
Tā-ā-ē-ā-ā Tē Tā-ā fā Tē Tā-ā Tē Tā-ā-ē Tā-ā Tē Tā Tā-ē

Ex. 97.



Tā Tā Tō Tē Tā Tā Tō-ē Tā-ā Tō Tē Tā-ā Tō Tē

Ex. 98.



Tā fā Tā Tō Tē fē Tā Tā Tō-ē Tā Tā fā Tō fō Tē Tā-ā Tō Tē Tā Tā Tō Tē

Ex. 99.

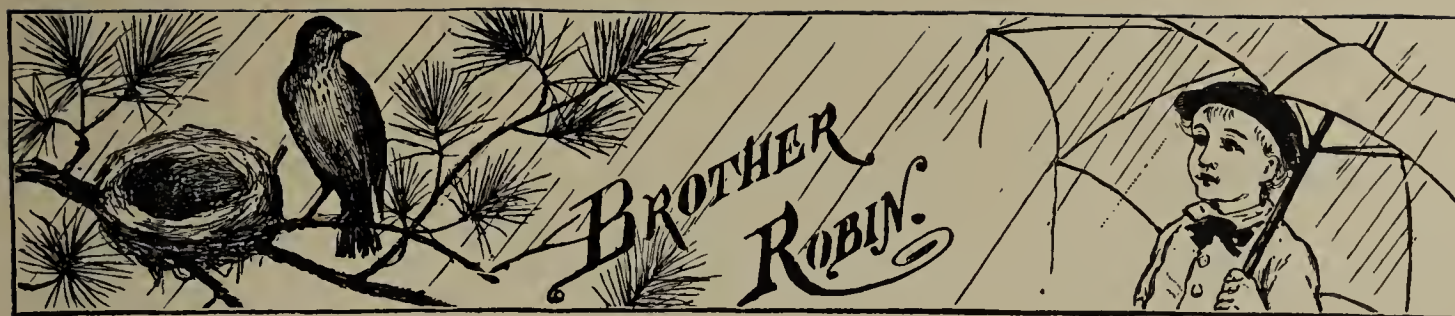


Tā - ā fā Tō-ē fē Tā-ā fā Tō-ē Tā-ā Tō Tē

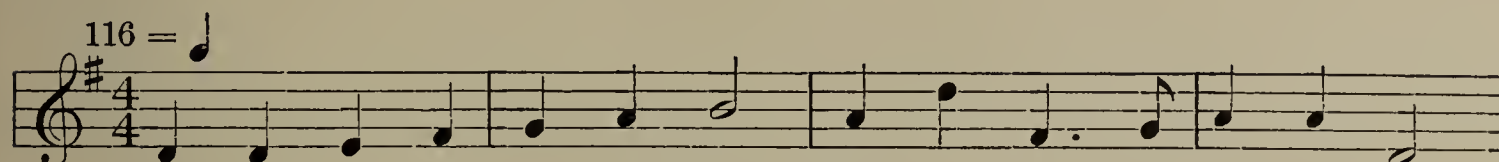
Ex. 100.



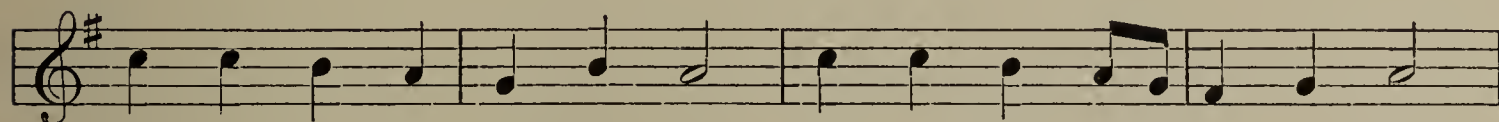
Tā Tā-ō Tē Tā-ā Tō Tē



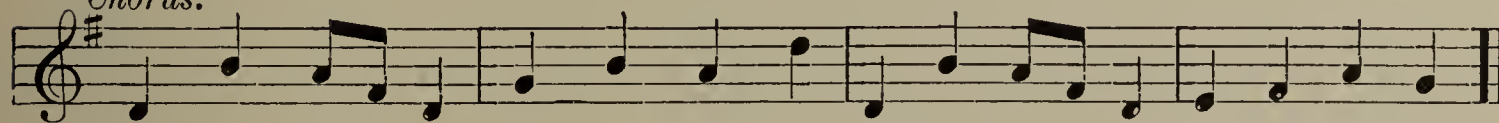
No. 7.



1. Lis - ten, in the A - pril rain, Broth - er Rob - in's here a - gain;
 2. Though he finds the old pine - tree Is not where it used to be,
 3. He has nei - ther grief nor care; Build - ing sites are ev - ery-where;
 4. Though old mous - ing puss, last year, Eat his lit - tle ones, I fear,



Songs, like show - ers, come and go, He is house - build - ing, I know.
 And the nest he made last year, Torn and scat - tered far and near.
 If one nest is blown a - way, Fields are full of sticks and hay.
 And he al - most died of fright,—That is all for - got - ten quite.

Chorus.

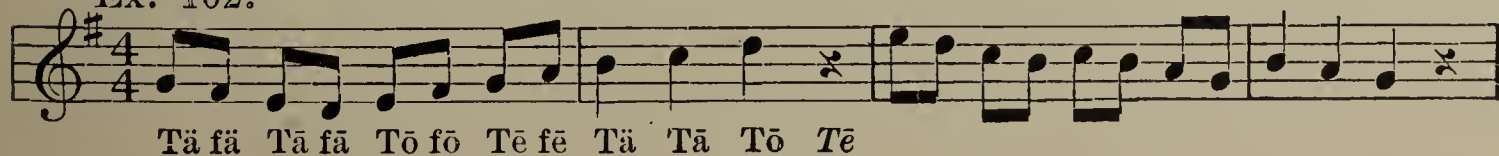
1. Chip, chip, cheer - y, he is sing - ing, Light - ly on an elm twig swinging.
 2-3-4. Chip, chip, cheer - y, he keeps sing - ing, Light - ly on an elm twig swinging.

MRS. ANDERSON.

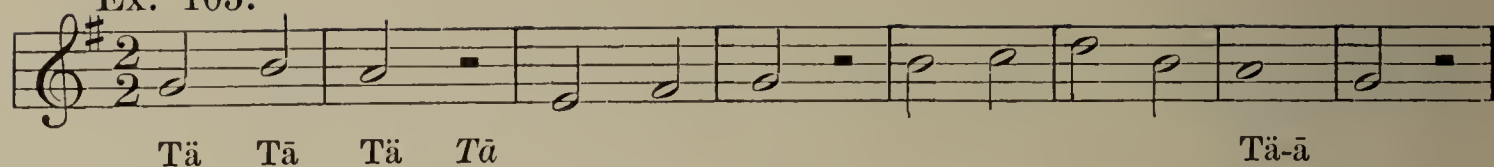
Ex. 101.



Ex. 102.



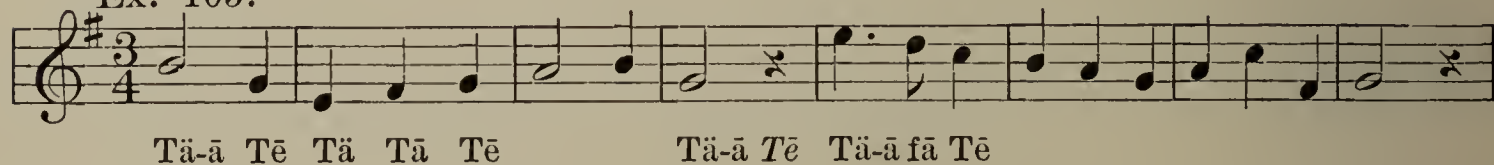
Ex. 103.



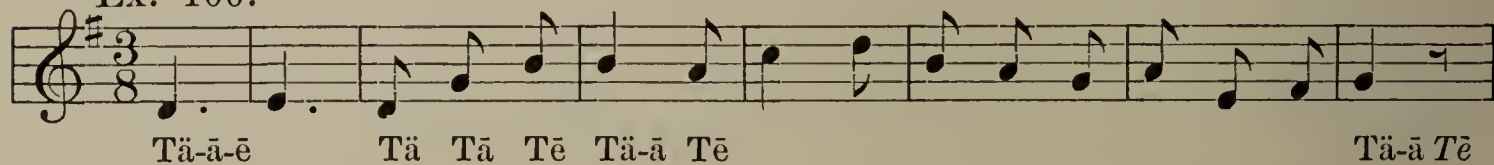
Ex. 104.



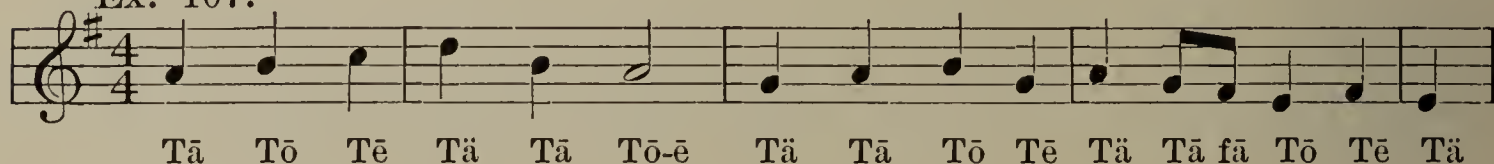
Ex. 105.



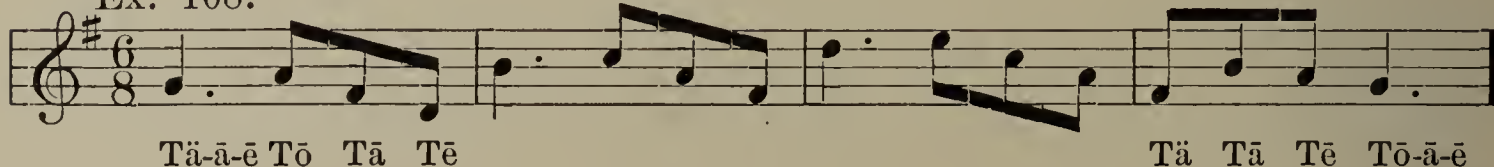
Ex. 106.



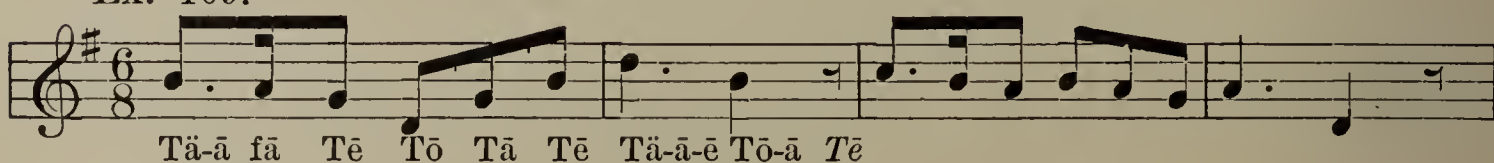
Ex. 107.



Ex. 108.



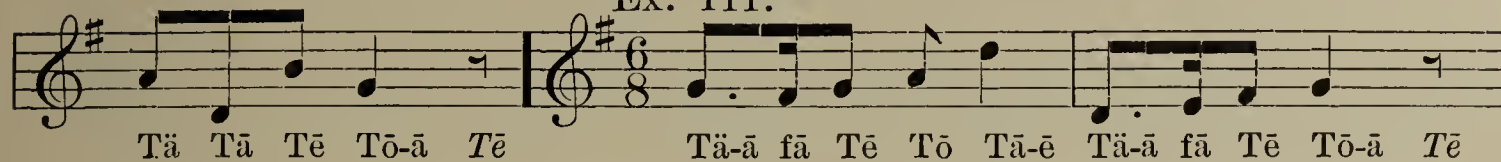
Ex. 109.



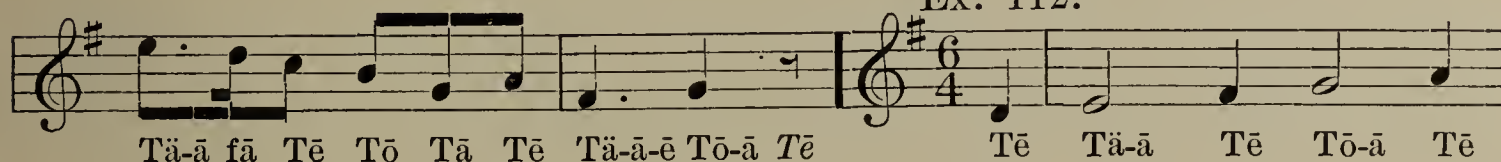
Ex. 110.



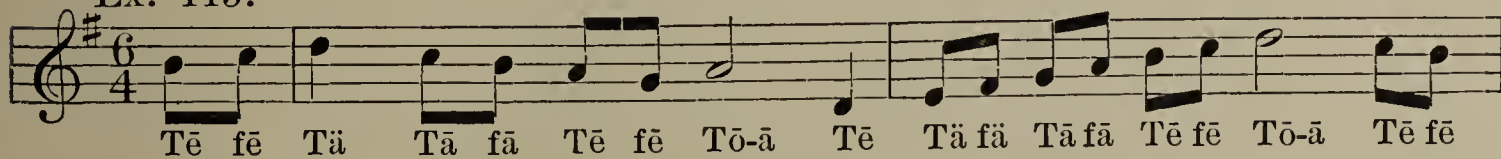
Ex. 111.



Ex. 112.

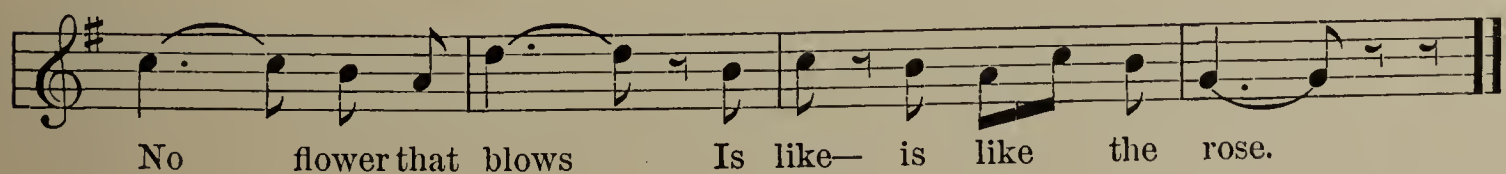
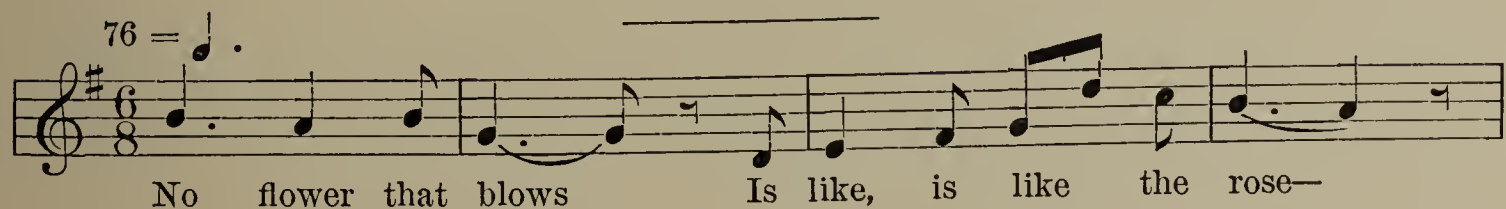


Ex. 113.

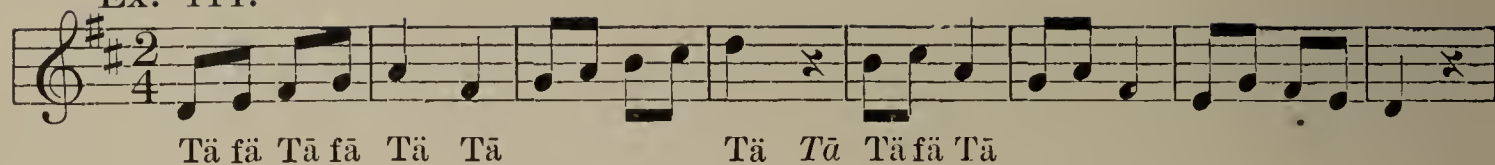


NO. 8. NO FLOWER THAT BLOWS.

76 = ♩ .



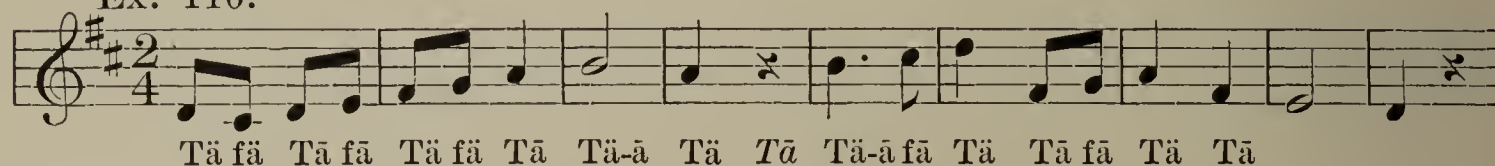
Ex. 114.



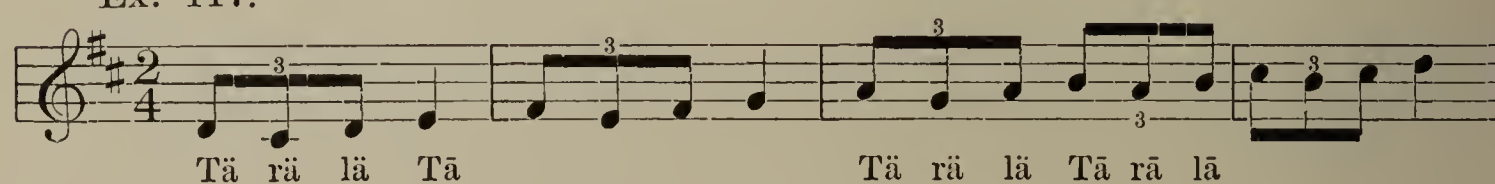
Ex. 115.



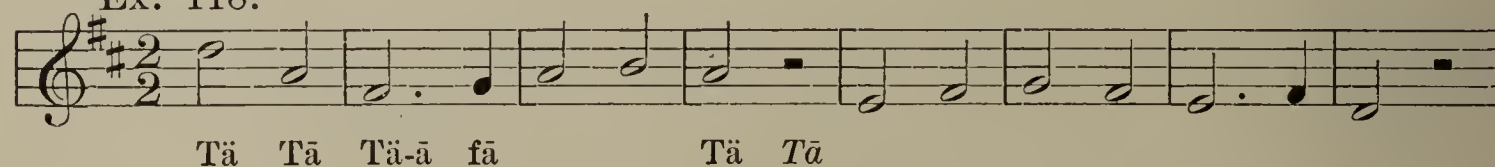
Ex. 116.



Ex. 117.



Ex. 118.



Ex. 119.

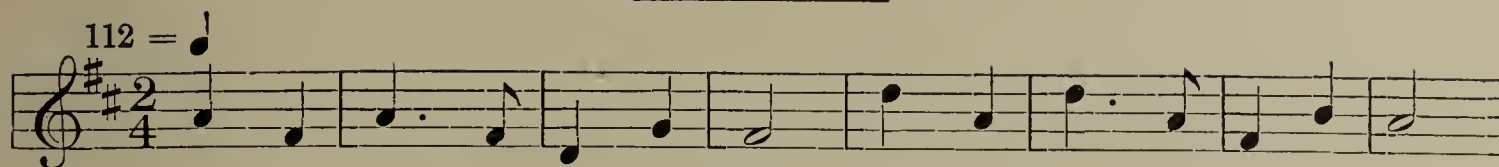


Ex. 120.



No. 9.

THE PIPER.



1. Pip - ing down the val - leys wild, Pip - ing songs of pleas - ant glee,
2. "Pipe a song a - bout a lamb !" So I piped with mer - ry cheer ;
3. "Drop thy pipe, thy hap - py pipe ; Sing thy songs of hap - py cheer !"
4. "Pip - er, sit thee down, and write In a book, that all may read !"
5. And I made a ru - ral pen, And I stained the wa - ter clear.

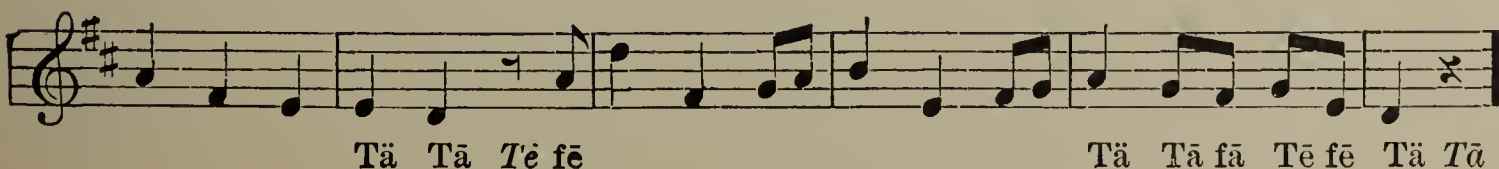
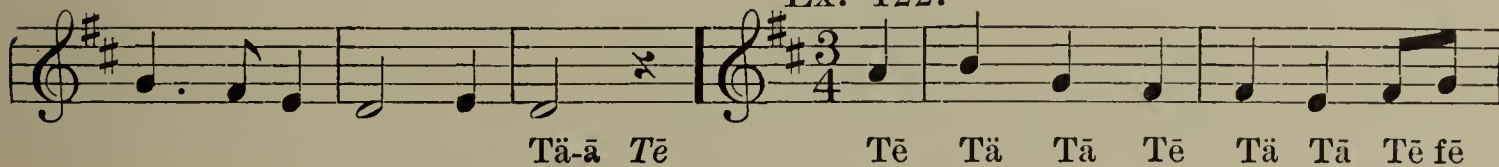


WILLIAM BLAKE.

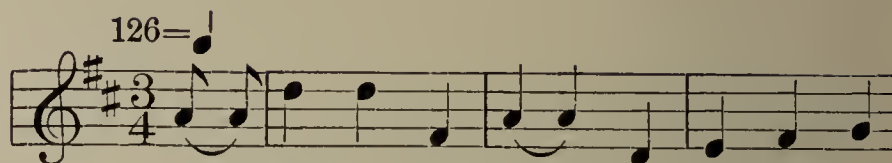
Ex. 121.



Ex. 122.



NO. 10. THE NEW MOON.



1. Dear Moth-er, how pretty The moon looks to-
2. If I were up there With you and my
3. I would call to the stars To keep out of the
4. And there we would stay In the beau - ti - ful



- night! She was nev - er so cunning be - fore;
 friends, I'd rock in it nice - ly, you'd see;
 way, Lest we should rock o - ver their toes;
 skies, And thro' the bright clouds we would roam;



Her two lit - tle horns Are so sharp and so bright, I hope she'll not
 I'd sit in the mid - dle And hold by both ends; Oh, what a bright
 And then I would rock Till the dawn of the day, And see where the
 We would see the sun set, And see the sun rise, And on the next



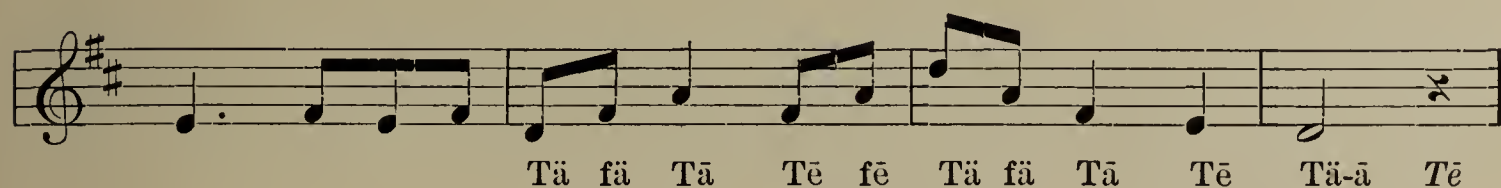
grow an - y more— I hope she'll not grow an - y more.
 cra - dle 'twould be— Oh, what a bright cra - dle 'twould be.
 pret - ty moon goes— And see where the pret - ty moon goes.
 rain - bow come home— And on the next rain - bow come home.

MRS. FOLLEN.

Ex. 123.



Ex. 124.



Ex. 125.



Ex. 126.



Ex. 127.



No. 11.

JOY EVERYWHERE.



1. I have been on the moun-tain That the song-birds love best; They were
2. I have been in the gar-den Where the bu-sy bees roam; They were
3. I have been in the mead-ows, The lamb-kins were there; On the



sit - ting, were flit - ting, They were build - ing their nest, They were
com - ing, all hum - ming, To their straw-cov - ered home, They were
mount, in the mead - ow, There was joy ev - ery - where, On the



sit - ting, were flit - ting, They were build - ing their nest.
com - ing, all hum - ming, To their straw - cov - ered home.
mount, in the mead - ow, There was joy ev - ery - where.

GERMAN, TR. BY DULCKEN.

Ex. 128.



Tē Tā Tā Tō Tē fē Tā-ā Tō Tē fē Tā Tā fā Tō Tē

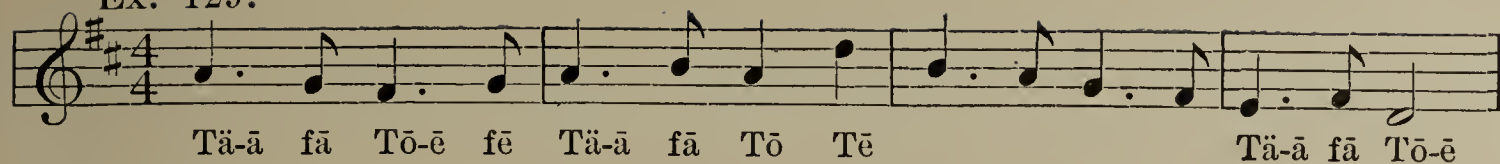


Tā-ā Tō Tē Tā Tā Tō Tē Tā-ā fā Tō Tē



Tā Tā Tō Tē fē Tā Tā fā Tō Tē fē Tā-ā Tō

Ex. 129.



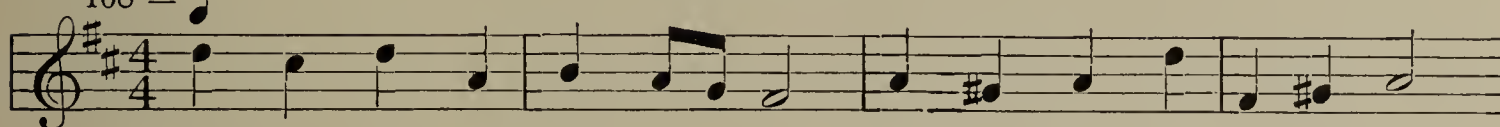
Ex. 130.



No. 12.

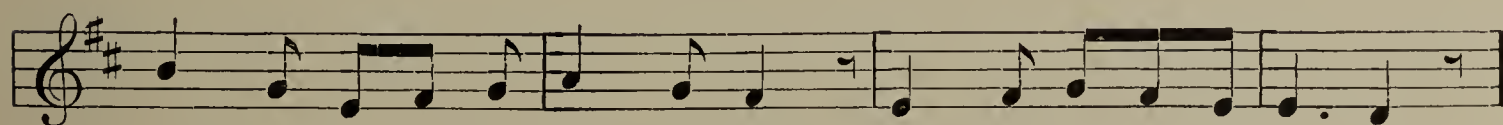
TRUTH.

108 =



COATES' COLL.

Ex. 131.



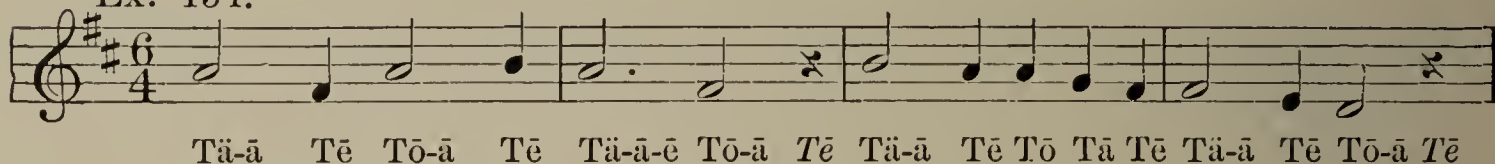
Ex. 132.



Ex. 133.



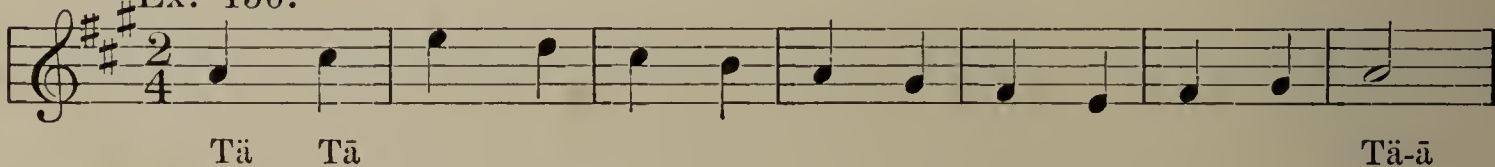
Ex. 134.



Ex. 135.



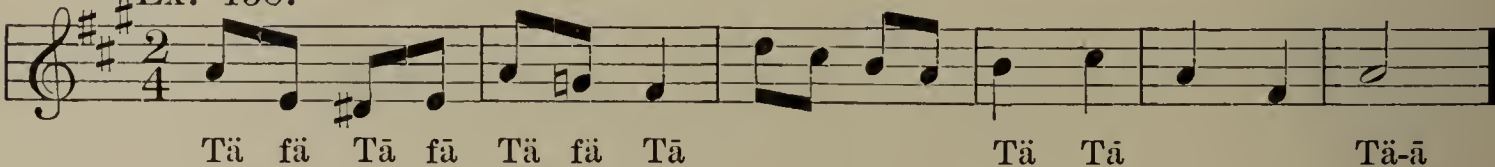
Ex. 136.



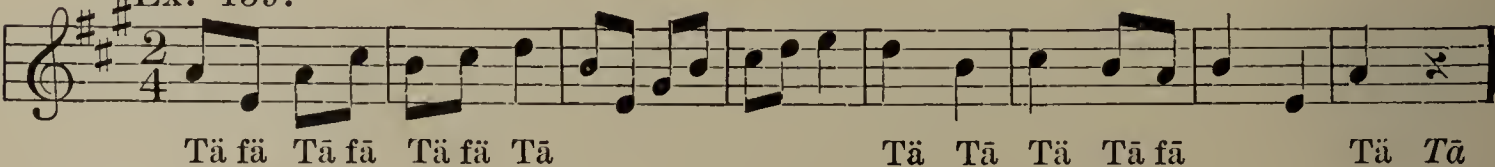
Ex. 137.



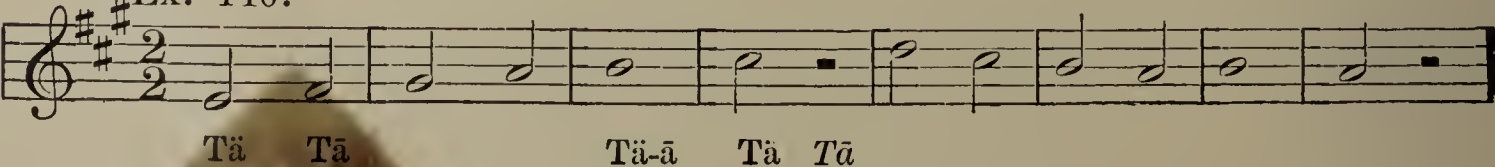
Ex. 138.



Ex. 139.



Ex. 140.



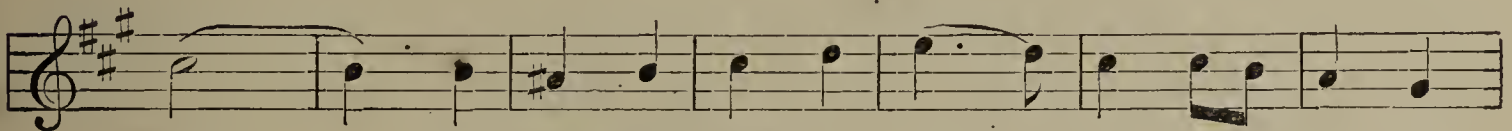


No. 13.

116 =



1. The flow - ers all are fad - - ing, Their sweets are ri - fled
2. The bee hath ceased its wing - - ing To flowers at ear - ly .
3. The harv - est now is gath - - ered, Pro - tect - ed from the .



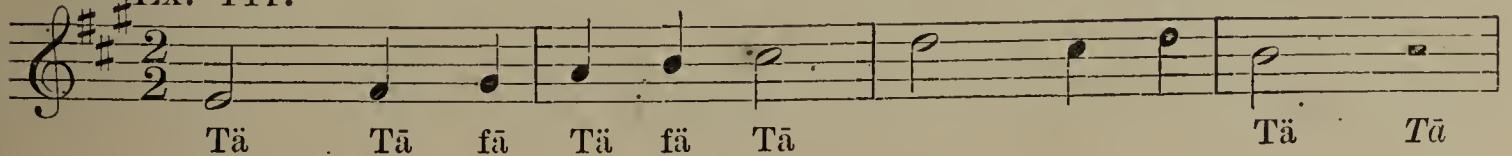
now; . . . And night sends forth her shad - ing A - long the
 morn; . . . The birds have ceased their sing - ing, Sheafed is the
 clime; . . . The leaves are seared and with - ered, That late shone



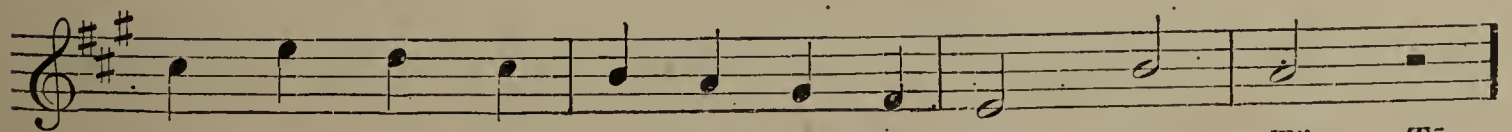
moun - tain brow; . . . A - long the moun - tain brow. . .
 gold - en corn; . . . Sheafed is the gold - en corn. . .
 in their prime, . . . That late shone in their prime. . .

T. J. OUSELEY.

Ex. 141.

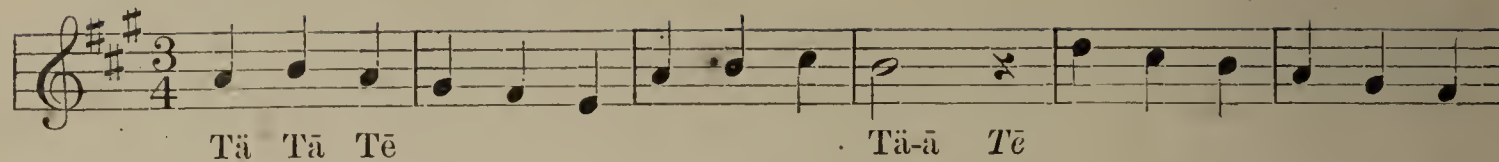


Tā Tā fā Tā fā Tā Tā Tā

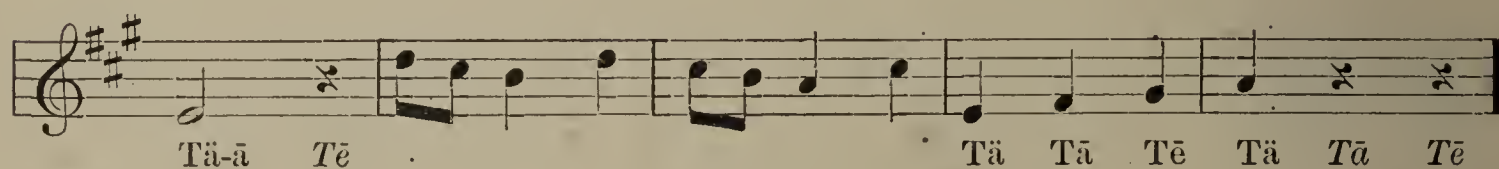
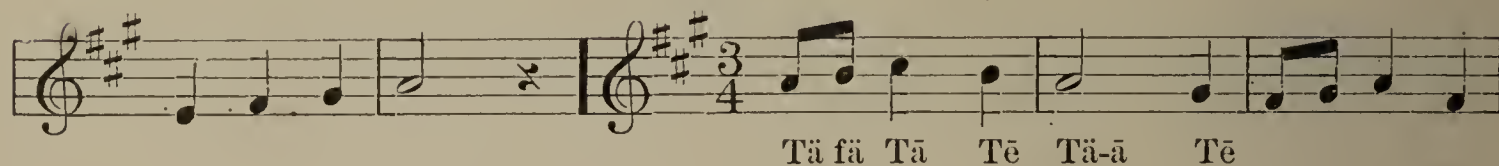


Tā fā Tā fā Tā Tā Tā Tā

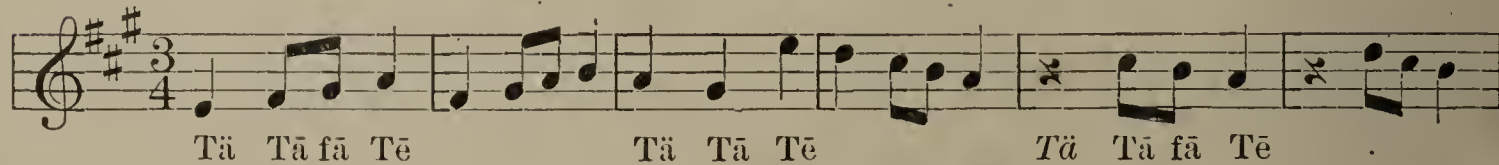
Ex. 142.



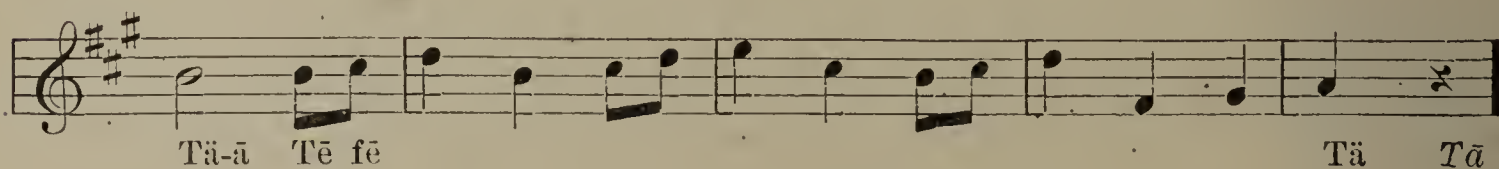
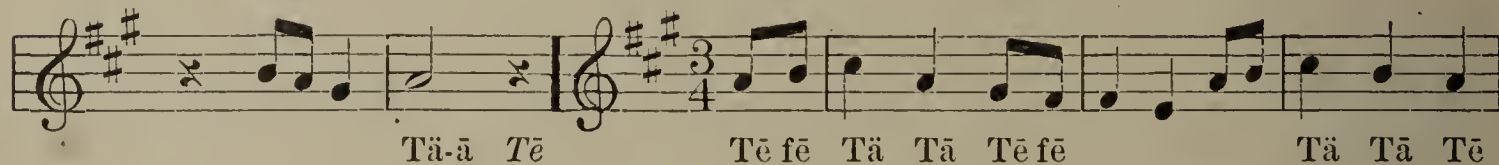
Ex. 143.



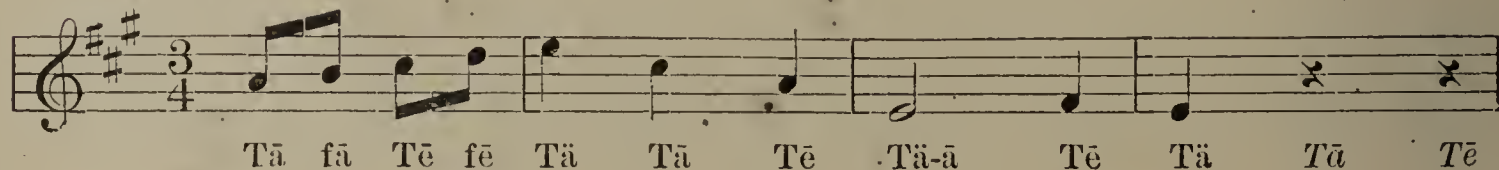
Ex. 144.



Ex. 145.



Ex. 146.



Ex. 147.

Ex. 148.

Ex. 149.

The first staff of music is written on a five-line treble clef. It begins with a key signature of three sharps (F#, C#, G#). The melody consists of the following notes: a quarter note F#4, a half rest, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a half rest. Below the staff, the syllables "Tä-ā Tē Tā fā Tā Tē" are aligned under their respective notes.

Ex. 150.

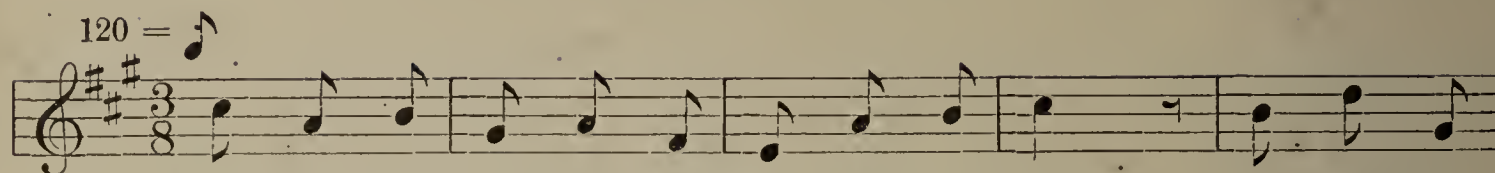
Ex. 151.

Tä Tā fā Tō Tē fē Tā Tā Tō-ē Tä Tā fā Tō-ē

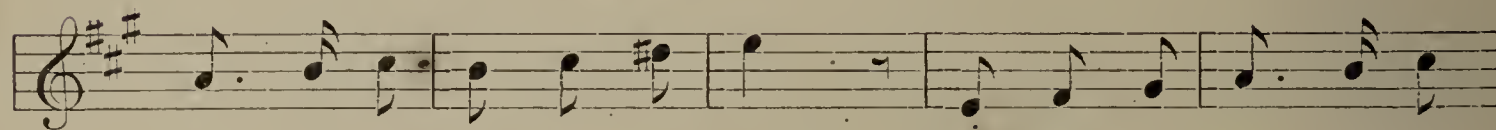
Ex. 152.

NO. 14.

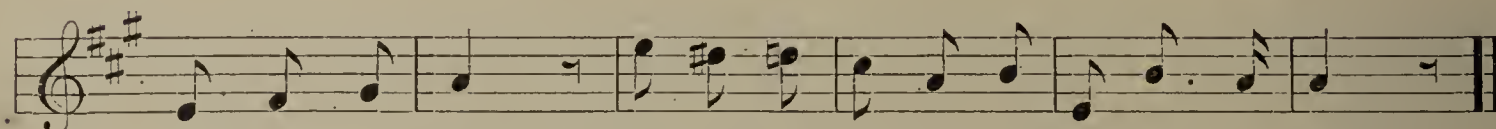
THE BREEZE.



- | | | |
|------------------------------------|-----------------------|-----------------|
| 1. Where does the breeze come from | That lifts your hair, | La - den with |
| 2. Up on some moun-tain-top, | Fro - zen and drear, | It, 'mid a |
| 3. Then flew the pleas - ant wind | O - ver the sea, | Catch - ing, at |
| 4. Where birds their o - pen nests | In or - chards build, | Then past the |
| 5. Where does it die at last? | No - bod - y knows, | Wheth - er in |



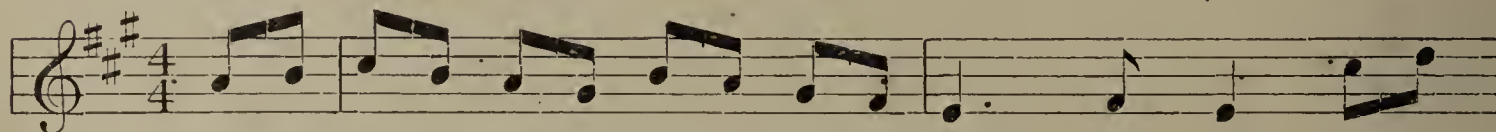
thous - and songs Learned ev - ery where?	E'en while it fans your cheek,
hun - dred snows Grew keen and clear;	Sucked in - to i - cy caves,
ev - ery bound, Wild minstrel - sy;	O'er beds of gar - den flowers
old church tower, With swallows filled,	Lift - ing the haw - thorn leaf,
des - ert wastes, Or Arc - tic snows.	What - if it nev - er dies,



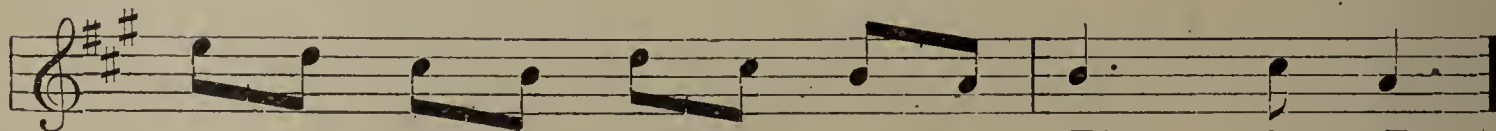
Lo! it is past;	Where was it born at first, Where dies at last?
Dashed on the rock,	It felt the lightning's spear, The earthquake's shock.
Faint with per - fume,	On thro' the sol - emn shades Of woodland gloom.
Start - ling the hare,	Sure - ly the light - some breeze Strays every - where!
But flits a - long,	Add - ing each new sur - prise Un - to its song?

MRS. ANDERSON.

Ex. 153.



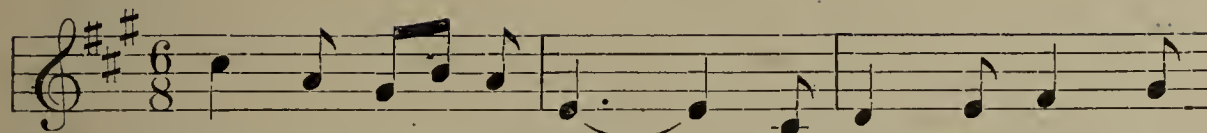

Tē fē Tā fā Tā fā Tō fō Tē fē Tā-ā fā Tō Tē fē



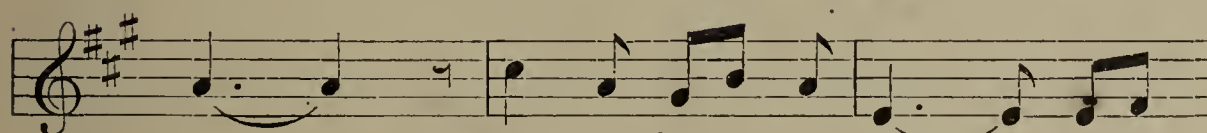
Tā-ā fā Tō

NO. 15.

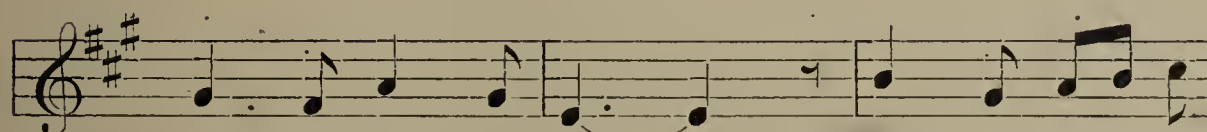
GIVE.

72 = 

1. See the riv - ers flow - ing Downward to the
 2. Watch the princely flow - ers Their rich fra - grance
 3. Give thy heart's best treas - ures! From fair na - ture



sea, Pour - ing all their treas - ures
 spread, Load the air with per - fumes,
 learn; Give thy love— and ask not,



Boun - ti - ful and free. Yet to help their
 From their beau - ty shed; Yet their lav - ish
 Wait not a re - turn! And the more thou



giv - ing, Hid - den springs a - rise; Or, if need be,
 spend - ing Leaves them not in dearth, With fresh life re -
 spend - est From thy lit - tle store, With a double

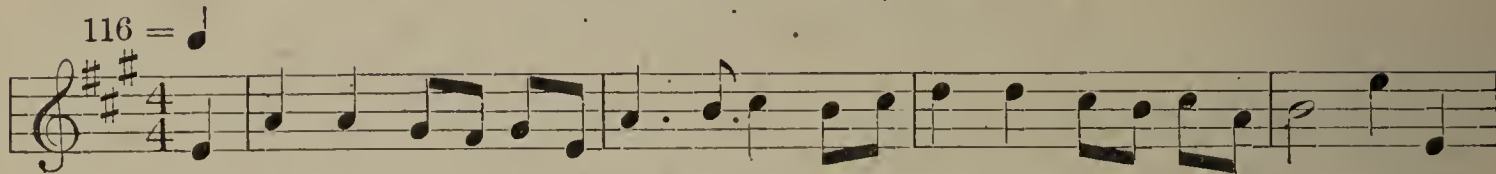


show - ers Feed them from the skies.
 plen - ished From their moth - er earth!
 boun - ty God will give thee more.

HOUSEHOLD WORDS.



NO. 16. AS I WALKED THROUGH THE
VILLAGE STREET.



1. As I walked through the vil-lage street, The stee-ple bells were ring-ing; The
2. And ba-by nes-tled in my arms; And clear the birds were sing-ing, And
3. And sweet in ev-ery gar-den bed The love-ly flowers were spring-ing, The
4. But not so sweet as ba-by's arms Which round my neck were cling-ing, Which
5. Nor half so bright as ba-by's eyes, With love and joy so brim-ming, With



stee - ple bells, the stee - ple bells, the stee - ple bells were ring - ing,
clear the birds, and clear the birds, and clear the birds were sing - ing.
love - ly flowers, the love - ly flowers, the love - ly flowers were spring - ing.
round my neck, which round my neck, which round my neck were cling - ing;
love and joy, with love and joy, with love and joy so brim - ming !

FROM "UNDER THE WINDOW."

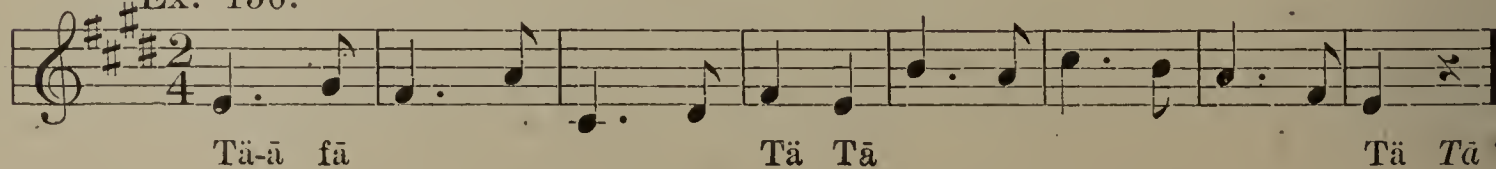
Ex. 154.



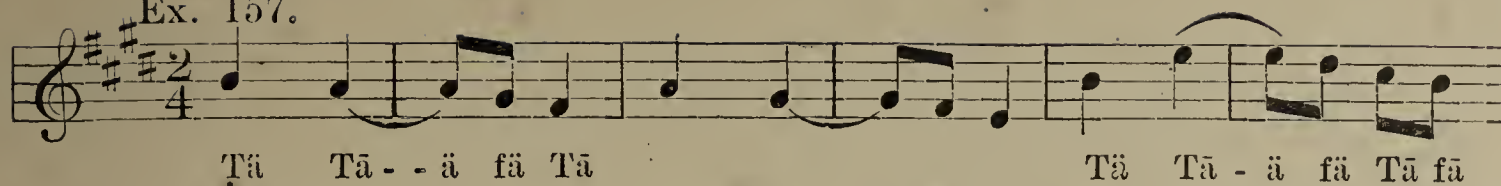
Ex. 155.



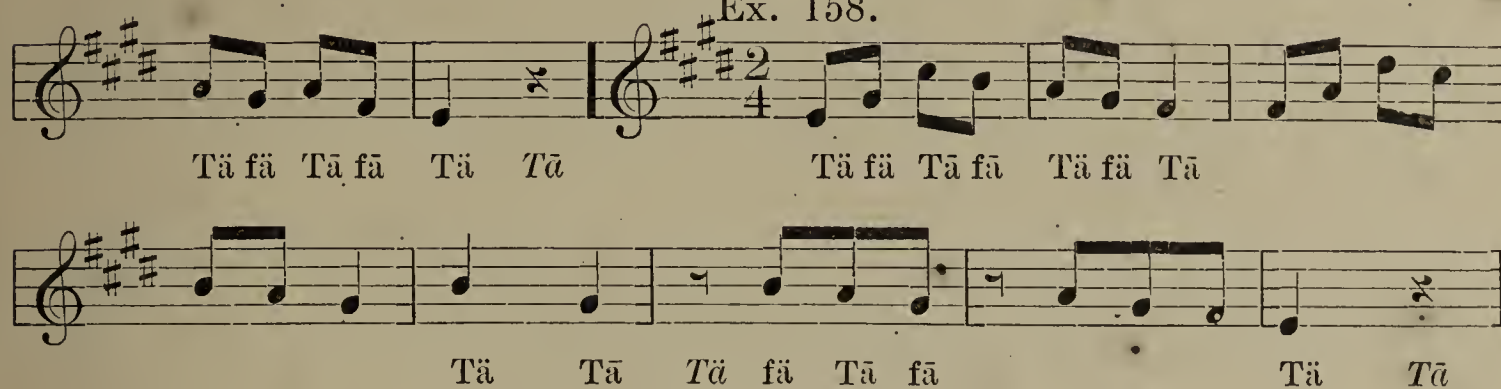
Ex. 156.



Ex. 157.



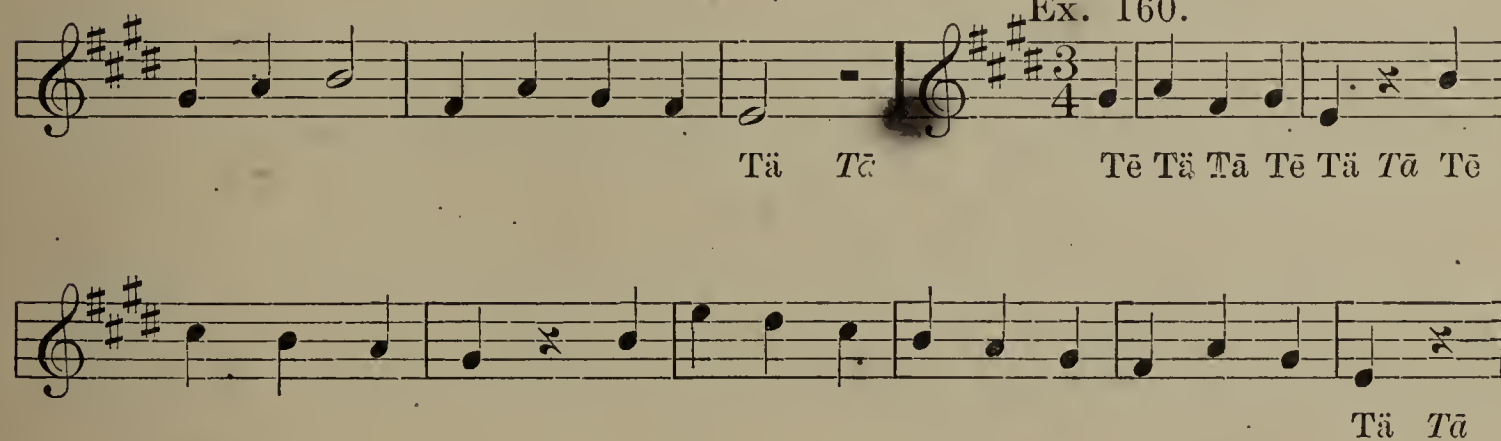
Ex. 158.



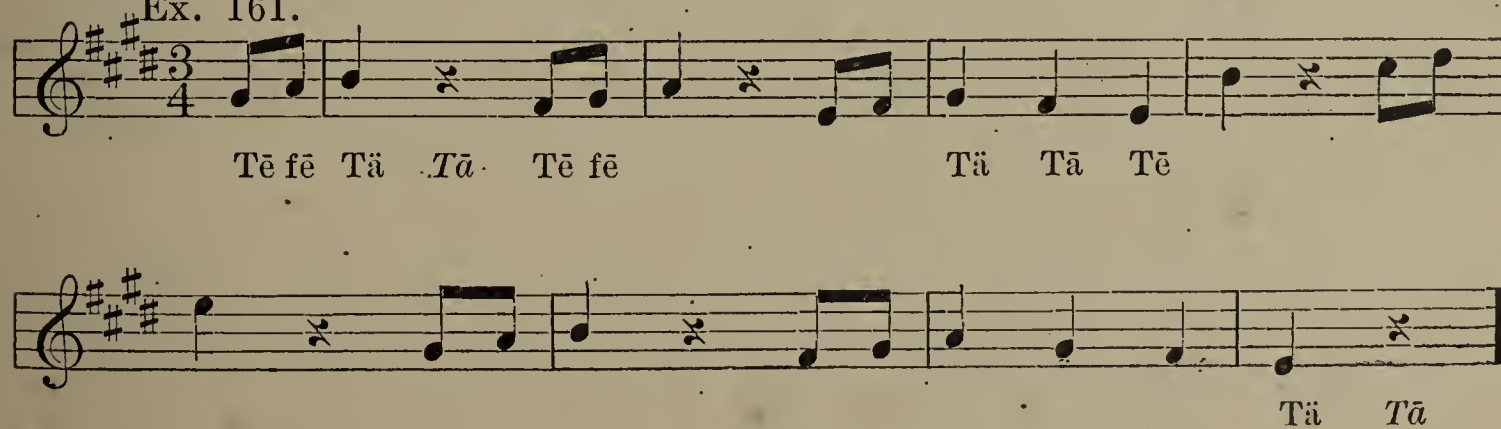
Ex. 159.



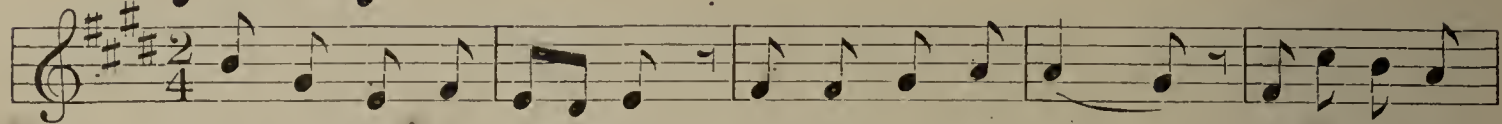
Ex. 160.



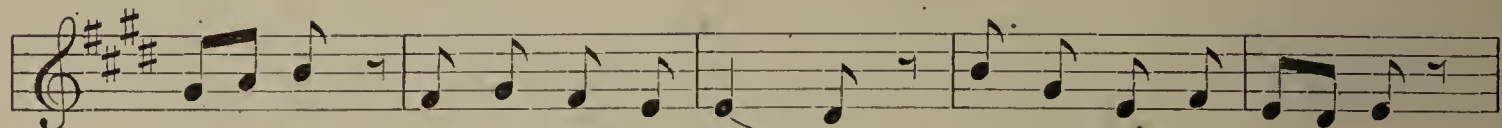
Ex. 161.



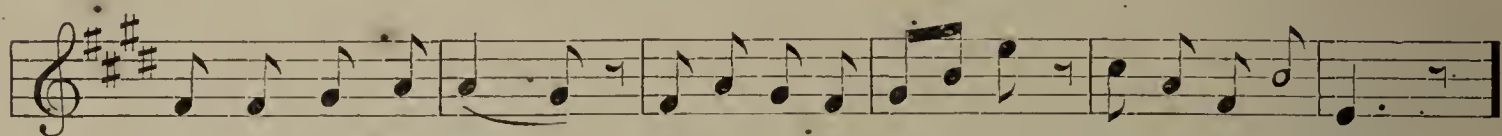
NO. 17. IF I WERE A SUNBEAM.

63 =  OR 126 = 

If I were a sun-beam, I know what I'd do; I would seek white



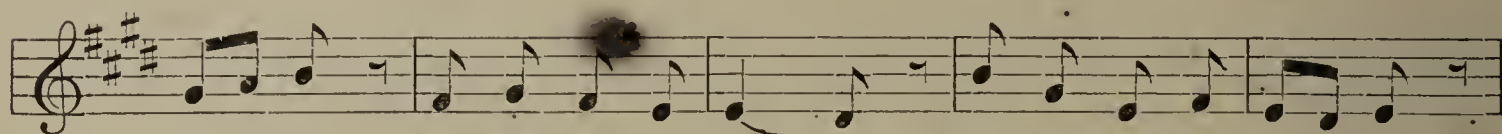
li - lies Rain - y wood-lands through. I would steal a - mong them,



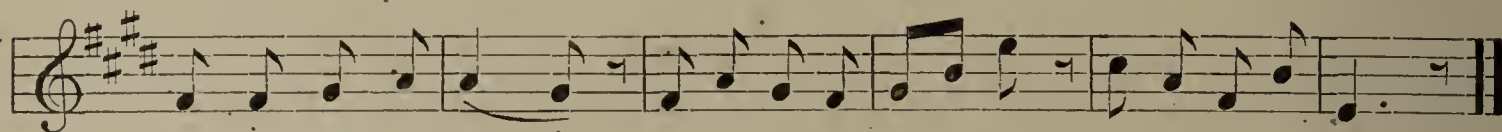
Soft-est light I'd shed, Un-til ev-ery li - ly Raised its drooping head.



"If I were a sun-beam, I know where I'd go; In - to low-liest



hov - els, Dark with want and woe; Till sad hearts looked up - ward,



I would shine and shine; Then they'd think of heaven, Their sweet home and mine."

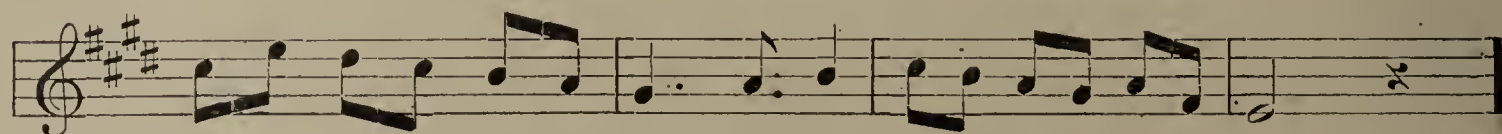
LUCY LARCOM.

Ex. 162.



Tä fä Tā fā Tē fē Tā-ā fā Tē

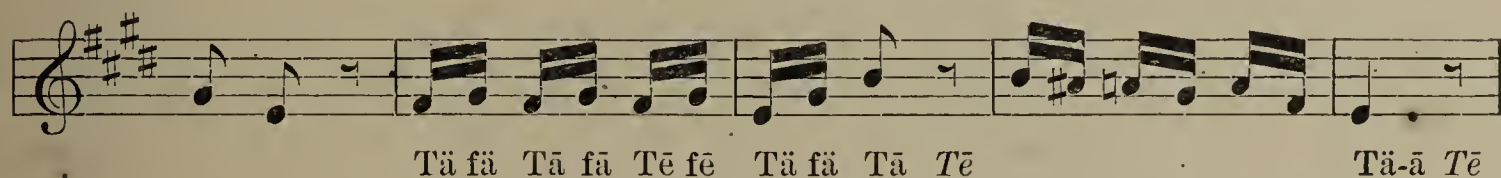
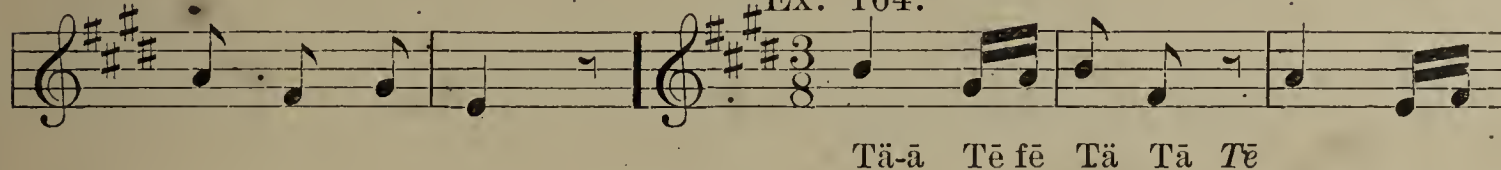
Tā-ā Tē



Ex. 163.



Ex. 164.



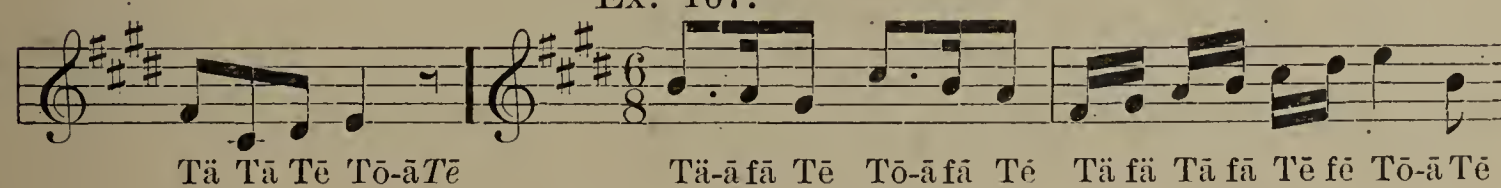
Ex. 165.



Ex. 166.



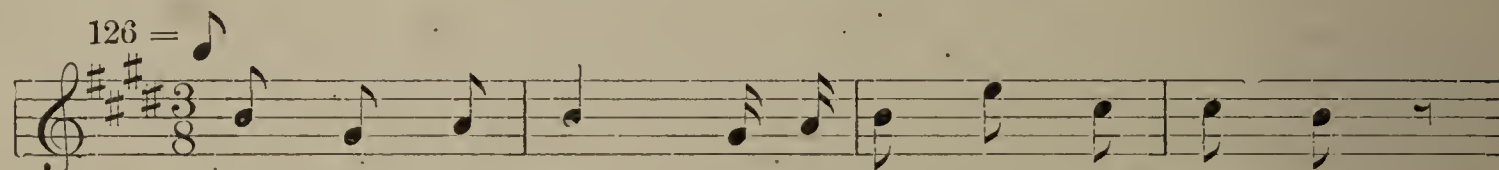
Ex. 167.





No. 18.

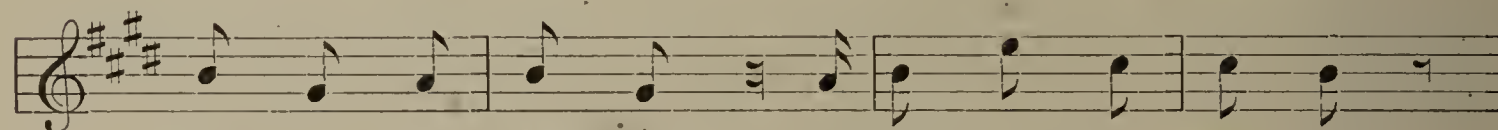
THE BLUE-BIRD.



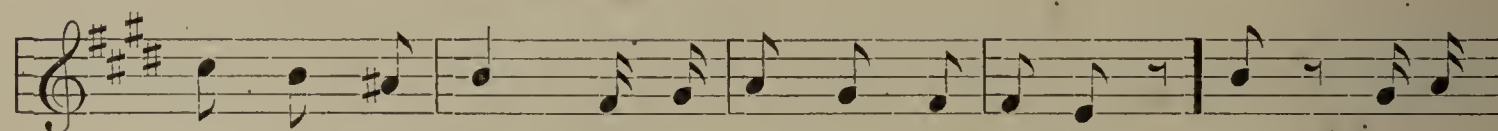
I know the song that the blue - bird is sing - ing,



Out in the ap - - ple-tree, where he is swing - ing.



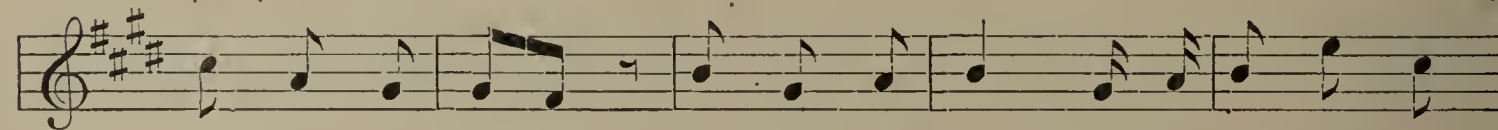
Brave lit - tle fel - low! the skies may be drear - y,—



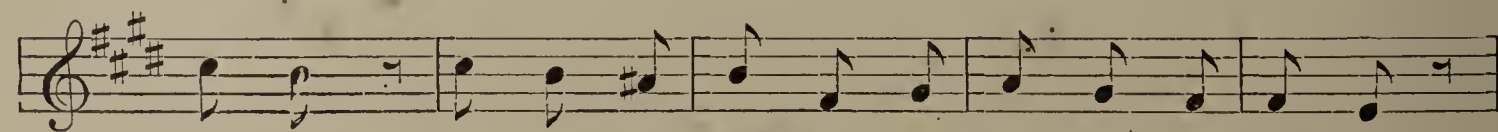
Noth - ing cares he while his heart is so cheer-y. Hark! how the



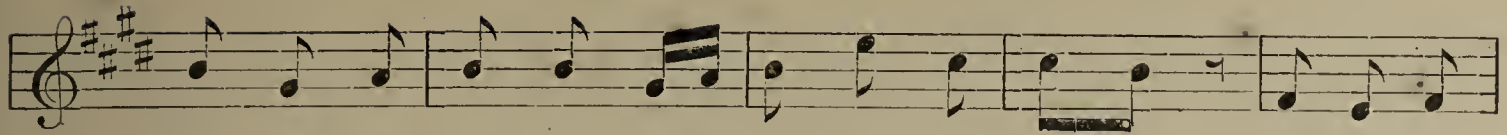
mu - sic leaps out from his throat! Hark! was there ev - er so



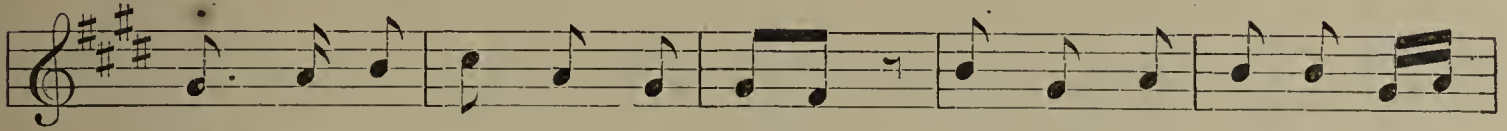
mer - ry a note? Lis - ten a while, and you'll hear what he's



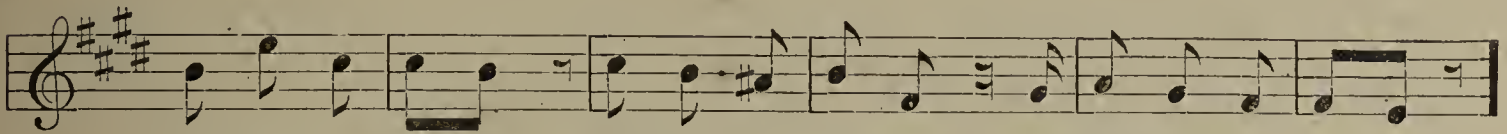
say - ing; Up in the ap - ple tree swing-ing and sway-ing.



"Dear lit - tle blos - soms down un - der the snow, You must be



wea - ry of win - ter, I know; Hark while I sing you a



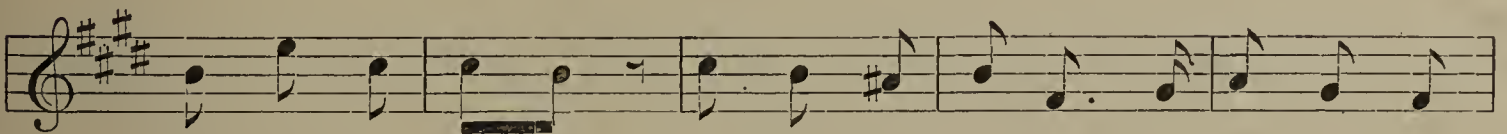
mes - sage of cheer! Sum - mer is com - ing, and springtime is here!



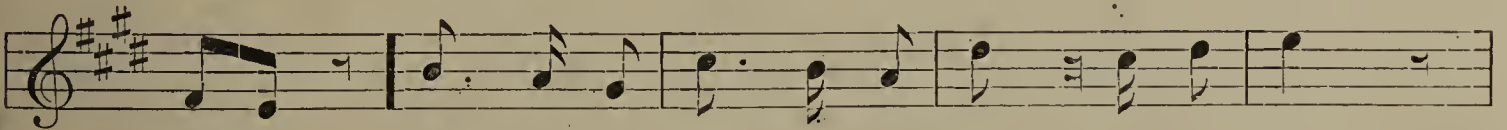
"Dear lit - tle snow-drop! I pray you a - rise; Brightyel-low



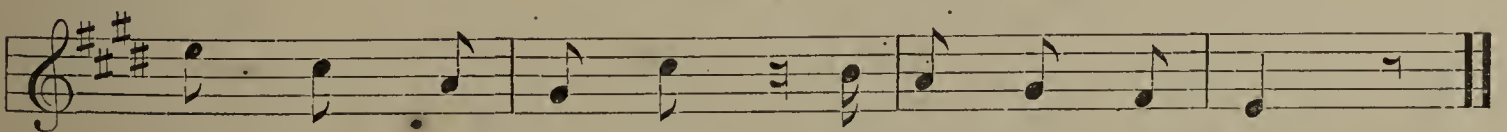
cro - cus! come op - en your eyes; Sweet lit - tle vi - o - lets,



hid from the cold, Put on your man - tles of pur - ple and

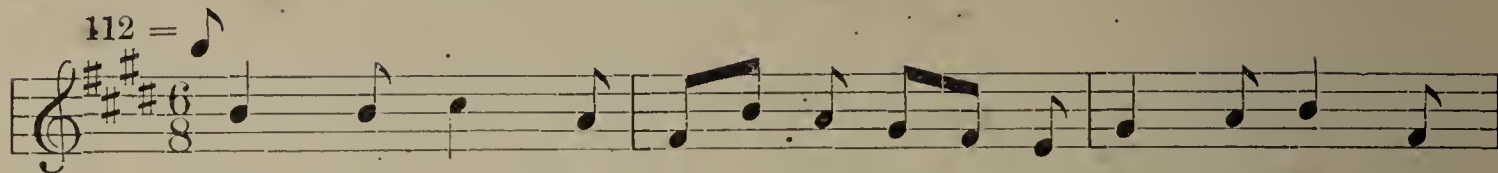


gold; Daf - fo - dils! daf - fo - dils! say, do you hear?

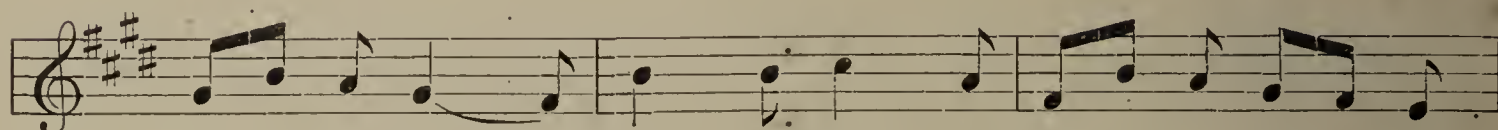


Sum - mer is com - ing! and spring-time is here!"

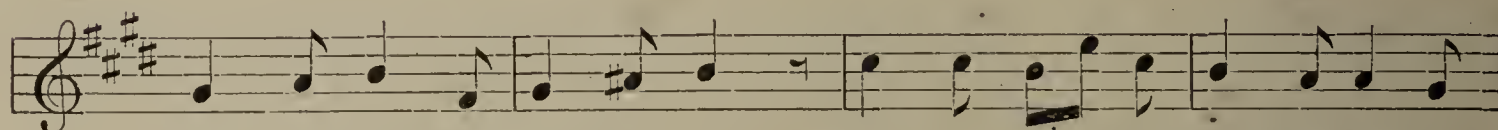
NO. 19. THE HEAVENLY FATHER.



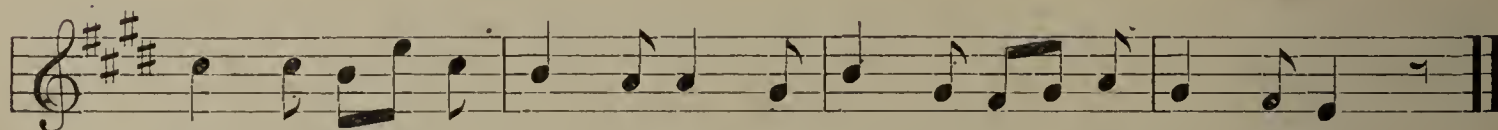
1. Can you count the stars that bright - ly Twin - kle in the
 2. Do you know how man - y chil - dren Rise each morn - ing,



mid - night sky? Can you count the clouds so light - ly
 blithe and gay? Can you count the lit - - tle voic - es

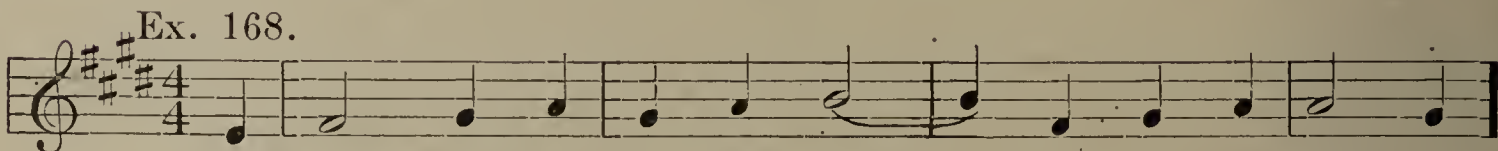


O'er the mead-ows float - ing by? God the Lord doth mark their number
 Sing - ing sweet - ly day by day? God hears all the lit - tle voic - es,—



With his eyes, that nev - erslum - ber; He hath made them, ev' - ry one.
 In their in - fant songs re-joic - es; He doth love them, ev' - ry one.

GERMAN, TR. BY DULCKEN.

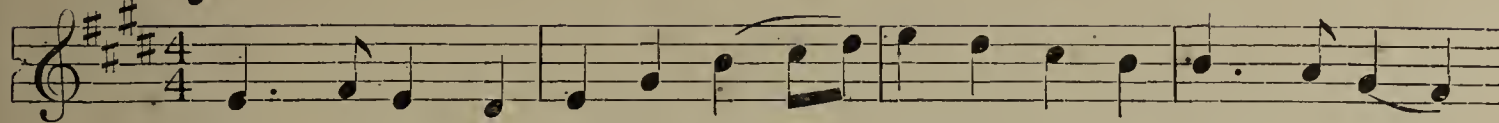



Tē Tā-ā Tō Tē Tā Tā Tō - ē - ā Tā Tō Tē Tā-ā Tō

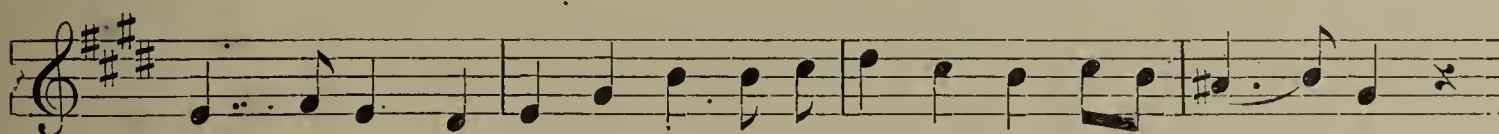


Tā-ā fā Tō-ē fē Tā-ā fā Tō Tē Tā-ā fā Tō Tē Tā-ā Tō Tē

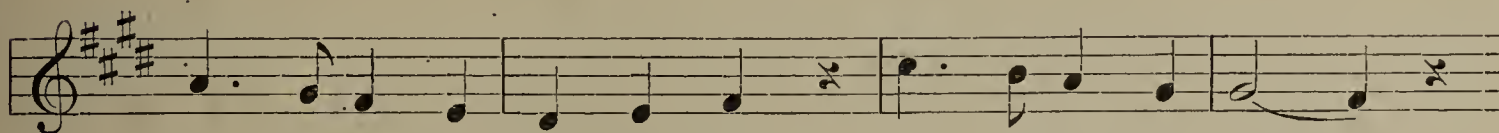
NO. 20. WHEN THE MERRY LARK DOTH GILD.

120 = 

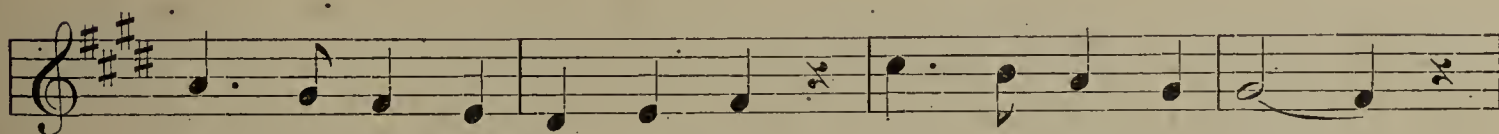
1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
2. Now from off the ash - y stone The chil - ly midnight crick - et cri - eth,
3. Yet, be mer - ry; all a - round . . Is through one vast change re - volv - ing;



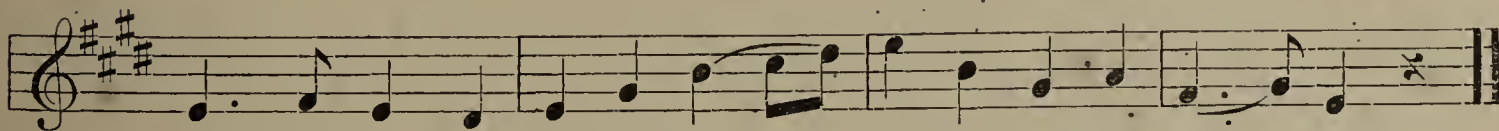
And their nests the swallows build In the roofs and tops of tow - ers,
 And all mer - ry birds are flown, And our dream of pleas - ure di - - eth;
 E - ven Night, who late - ly frowned, Is in pal - er dawn dis - sol - ving.



And the gold - en broom - flower burns All a - bout the waste,
 Now the once blue laugh - ing sky Sad - dens in - to gray,
 Earth will burst her fet - ters strange, And in Spring grow free;



And the maid - en May re - turns With a pret - ty haste,
 And the froz - en riv - ers sigh, Pin - ing all a - way!
 All things in the world will change, Save my love for thee!



Then, how mer - ry are the times! The Sum - mer times! the Spring times!
 Now, how sol - emn are the times! The Win - ter times! the Night times!
 Sing then, hope - ful are all times— Win - ter, Sum - mer, Spring times!

BARRY CORNWALL.

Ex. 170.

Tä · Tä fā Tō Tē fē Tä Tä fā Tō Tē

Ex. 171.

Tē Tä fā Tä fā Tō Tē

Tä fā Tä fā Tō Tē fē Tä fā Tä fā Tō fō Tē fē Tä fā Tä fā Tō

Ex. 172.

Tä Tä Tä Tä-ā Tä Tä fā

Ex. 173.

Tä Tä zā fā nā Tä Tä Tä zā fā nā Tä

Ex. 174.



Tä fā Tä fā Tä Tā Tä Tä-ā-ā nā Tä Tā

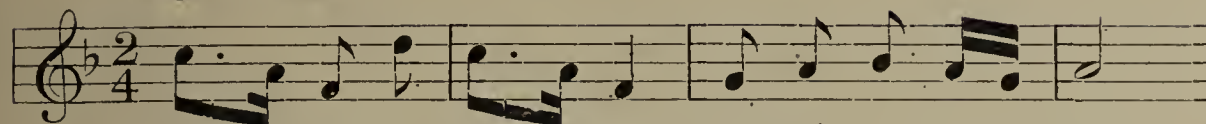
Tä Tä fā Tä . Tā

Ex. 175.

Tä-ā-ā nā Tä-ā-ā nā Tä Tā Tä Tā

No. 21. FIELD FLOWERS.

76 =  OR 152 = 



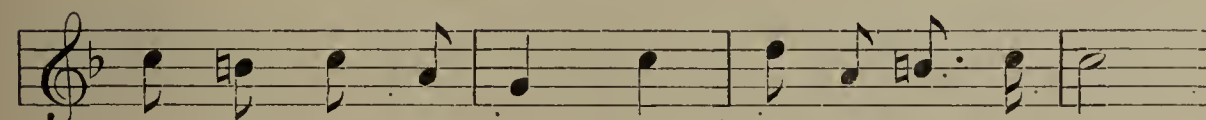
1. Field flowers, sweet field flowers, Fair-ies of the spring,
2. Field flowers, sweet field flowers, Ev-erywhere they come,



On - ly those who love them, Know the joy they bring.
Where-so - e'er un - seek - ing You may chance to roam;



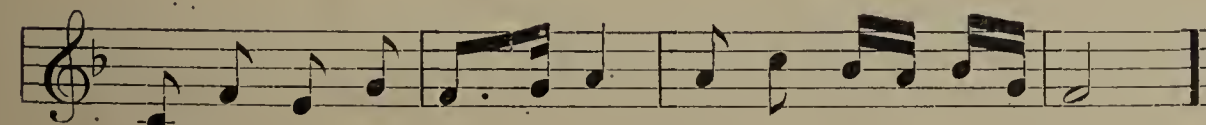
Love can but dis - cov - er, With their beau-ty worth,
With their smiles to meet us On each path of ours,



Jew - el - ling all o - ver All the bright green earth,
All un-sought to greet us, Come the sweet field flowers,



Field flowers, sweet field flowers, Fair-ies of the spring,
Field flowers, sweet field flowers, Fair-ies of the spring,



On - ly those who love them, Know the joy they bring.
On - ly those who love them, Know the joy they bring.



Ex. 177.

The image shows two staves of musical notation. The first staff is in 2/4 time, with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The lyrics are: Tā fā Tā fā Tā Tā Tā Tā. The second staff continues the melody with eighth and quarter notes. The lyrics are: Tā fā Tā fā nā Tā-ā-ā nā Tā. The notation includes a treble clef, a key signature of one flat, and a time signature of 2/4. The lyrics are written in Chinese characters and Pinyin.

Tā fā Tā fā Tā Tā Tā Tā


Tā fā Tā fā nā Tā-ā-ā nā Tā

Ex. 178.

Tē fē Tā Tā Tē Tā-ā fā Tē Tā-ā Tē Tā - ā fā Tē fē

Tā Tā

Ex. 179.



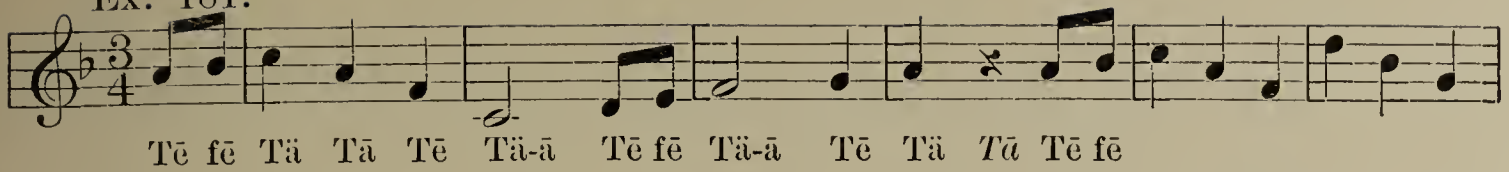
Tē zē fē nē Tā Tā Tē zē fē nē Tā Tā Tē Tā fā Tā

Ex. 180.

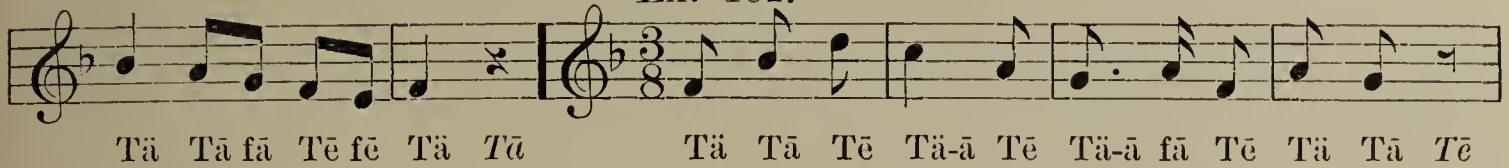


Tä-ä-ä nä Tā-ā-ā nā Tē-ē-ē nē Tā Tā Tē Tā Tā-ā-ā nā Tē-ē-ē nē Tā-ā Tā

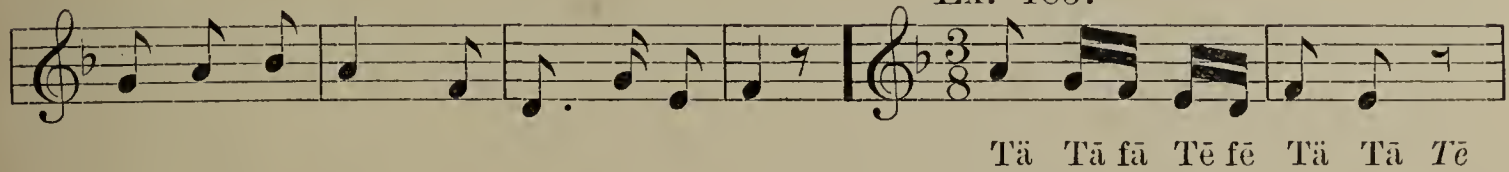
Ex. 181.



Ex. 182.



Ex. 183.



No. 22.

IF BUT A BIRD WERE I.

126 =



1. If but a bird were I, Hav - ing two wings to fly,
 2. If but a star were I, Twin - kling in yon - der sky,



I'd fly to thee; But as I'm not a bird, Here I must
 On thee I'd shine; Soon look - ing up would be Those eyes of



be— But as I'm not a bird, Here I must be.
 thine— Soon look - ing up would be Those eyes of thine.

Ex. 184.

Tā Tā Tō Tē Tā Tā Tō Tē Tā-ā Tō Tē

Tā-ā Tō-ē

Ex. 185.

Tā Tā-ō Tē-ä Tā-ō Tē Tā Tā fā Tō fō Tē fē Tā-ā Tō Tē

Ex. 186.

Tā Tā fā Tō Tē Tā fā Tā fā Tō Tē Tā Tā Tō-ē fē

Ex. 187.

Tā Tā Tō Tē-ē-nē Tā-ā Tō Tē Tā-ā-ō Tē fē Tā-ā fā Tō Tē

Tā Tā Tō Tē fē Tā Tā Tō Tē Tā Tā fā Tō Tē

Ex. 188.

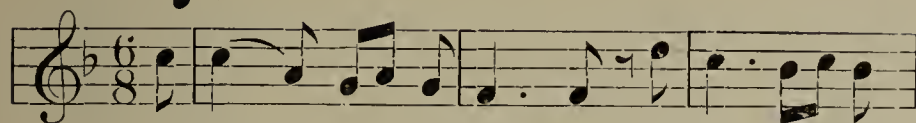
Tē-ē-ē nē Tā Tā-ā-ā nā Tō Tē-ē-ē nē Tā-ā fā Tō Tē-ē-ē nē

Ex. 189.

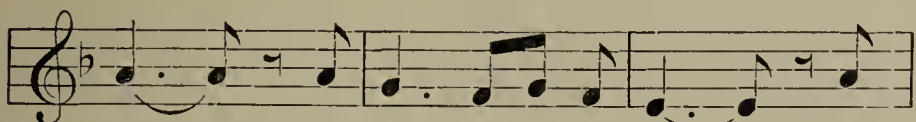
Tā Tā-ā-ā nā Tō Tē Tā-ā-ō Tā Tā rā lā Tō Tē

Tā-ā fā Tō Tē Tā Tā rā lā Tō Tē rē lē Tā Tā rā lā Tō Tē

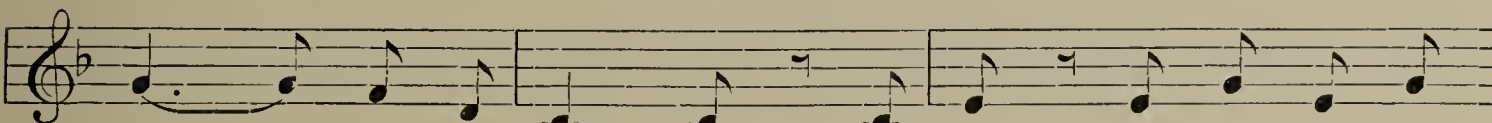
NO. 23. THE HONEY-BEE.

80 = 

A - wake, lit - tle mor - tals ! No har - vest for



those Who waste their best hours In



sloth - - ful re - pose. Come out; come out; to the



morn - ing All bright things be - long— And lis - ten a-while, and



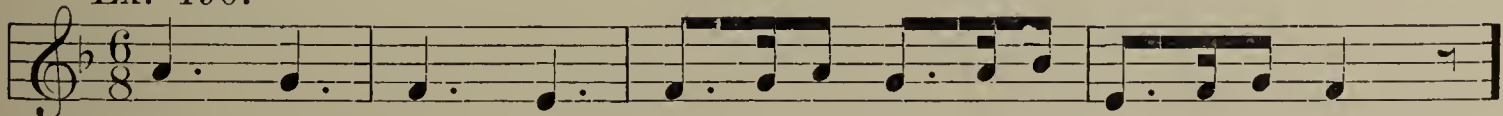
lis - ten a-while To the hon-ey bee's song. Mer - ri-ly sing - ing,



Bus - i - ly wing - ing, In - dus - try ev - er its own reward bringing.

COATES' COLL.

Ex. 190.



Tä-ā-ē Tō-ā-ē

Tä-ā fā Tē Tō ā fā Tē Tä-ā fā Tē Tō-ā Tē



No. 25.

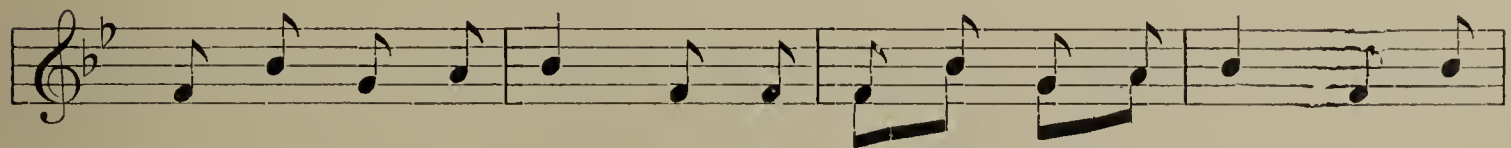
WISHING.



1. Ring—ting!	ring—ting!	I wish I were a	Prim - rose, A
2. Nay—stay!	nay—stay!	I wish I were a	Elm tree, A
3. Oh—no!	oh—no!	I wish I were a	Rob - in, A
4. Well—tell!	well—tell!	Where should I	fly to, Where



bright	yel - low	Prim - rose,	blow - ing in the spring!	The
great,	lof - ty	Elm tree, with	green leaves gay!	The
Rob - in	or a	lit - tle Wren,	eve - ry where to go;	Through
go	to	sleep in the	dark wood or dell?	Be -



stoop - ing boughs a - bove me, The wand'ring bee to love me, The
winds would set them danc - ing, The sun and moon-shine glance in, The
for - est, field or gar - den, And ask no leave or par - don, Till
fore a day was o - ver, Home comes the rov - er, For



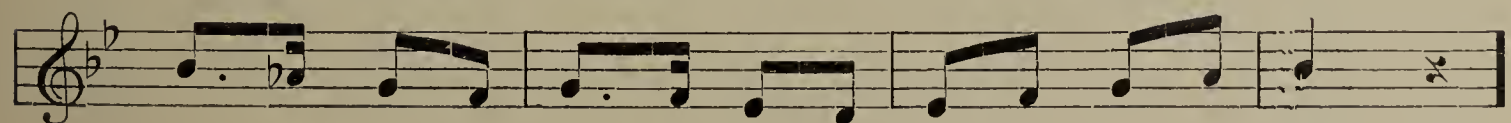
fern and moss to creep a - cross, And the Elm - tree for our king.
birds would house a - mong the boughs, And sweet - ly sing.
win - ter comes with i - cy thumbs To ruf - fle up our wing.
mother's kiss, sweet - er this Than an - y oth - er thing.

A. LINGHAM.

Ex. 194.

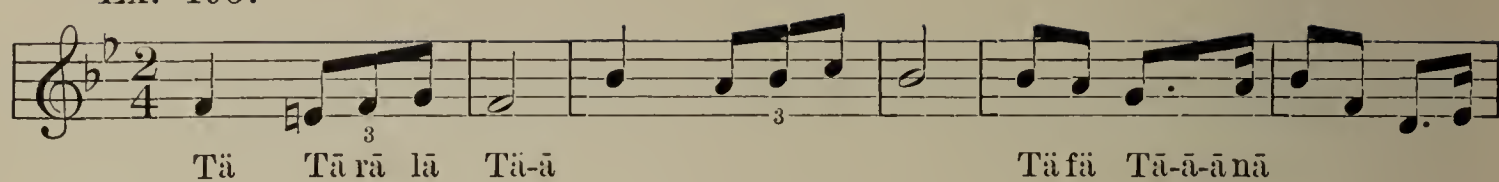


Tā-ā-ānā Tā fā Tā fā Tā Tā fā Tā fā



'Tā Tā

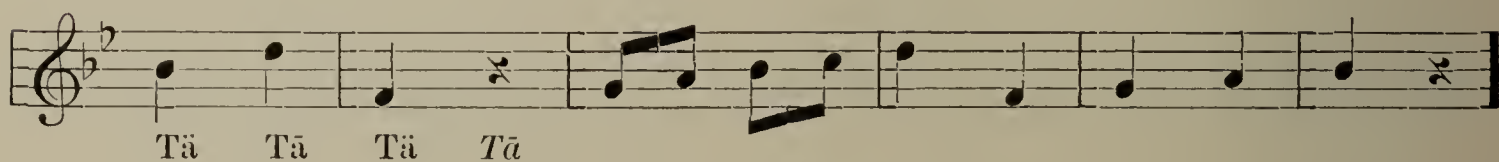
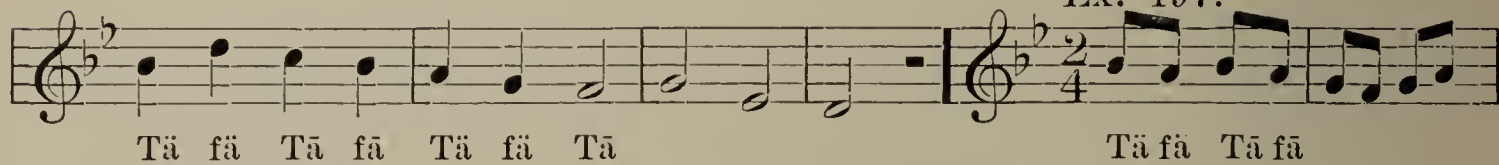
Ex. 195.



Ex. 196.



Ex. 197.

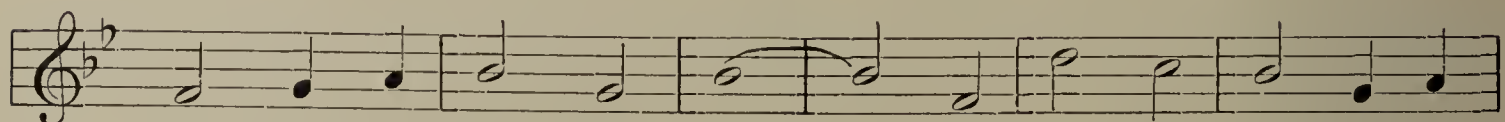


No. 26.

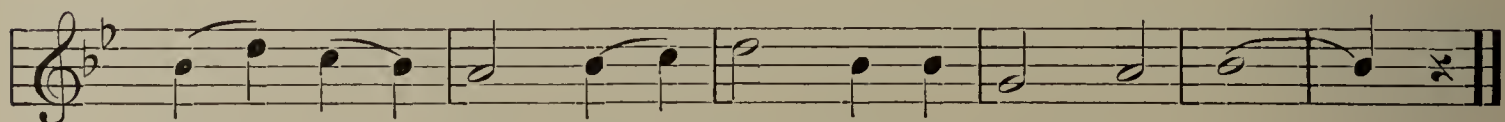
PERSEVERE.



1. The fish - er who draws in his net too soon, Won't
2. For if you would have your learn - ing stay, Be



have an - y fish to sell; The child who shuts up its
pa - tient, don't learn too fast; The man who trav - els a

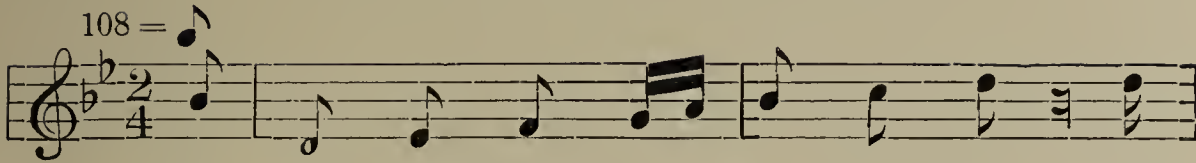


book too soon, Won't learn an - y les - sons well.
mile each day, Will get round the world at last.

GERMAN, TR. BY DULCKEN.

No. 27. A SONG OF SPRING.

108 =



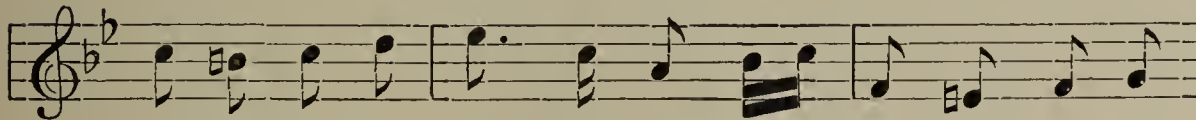
1. The skies are blue, the val - leys green, And
2. Come all who in the Spring de - light, En -



lit - tle May-bells now are seen With cow-slips bloom - ing
joy the world and praise a - right The good-ness so pa -



gai - ly, With cow-slips bloom - ing gai - ly; And
ter - nal, The good-ness so pa - ter - nal, That



far and near The fields ap-pear In bright - er co - lours
clothes a - gain The hill and plain With leaves and blossoms



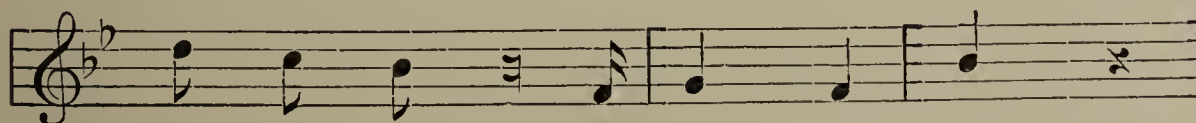
dai - ly, In bright - er co - lours dai - ly
ver - nal, With leaves and blos - soms ver - nal.

GERMAN.

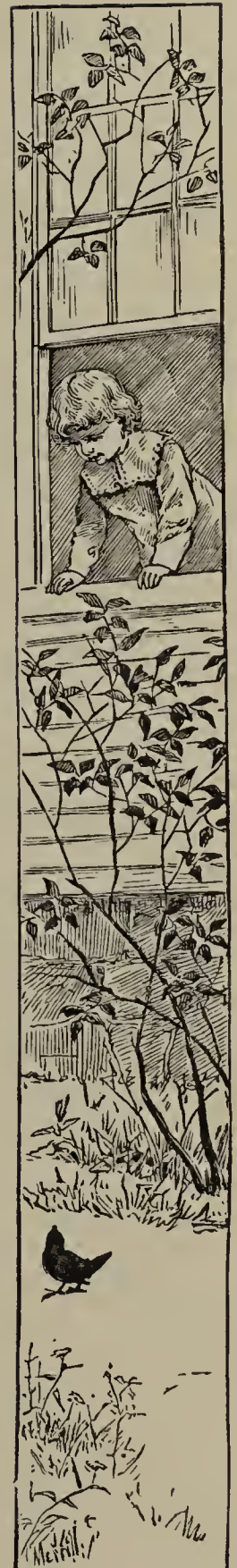
Ex. 198.



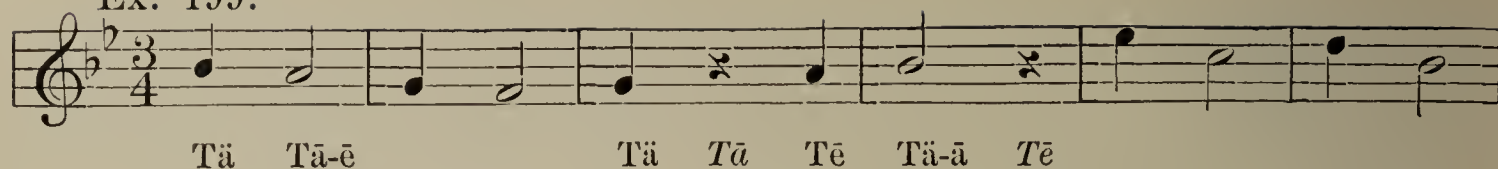
Tä fä Tä fä Tä fä Tä fä nā Tä fä nā Tä



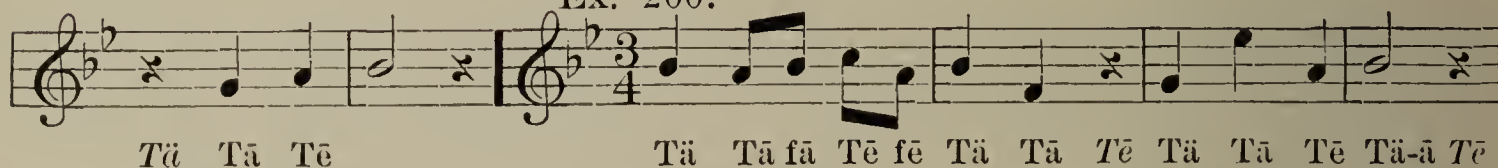
Tä Tä Tä Tä



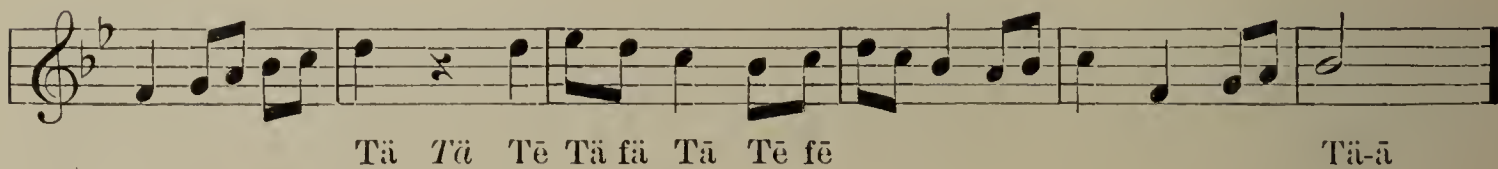
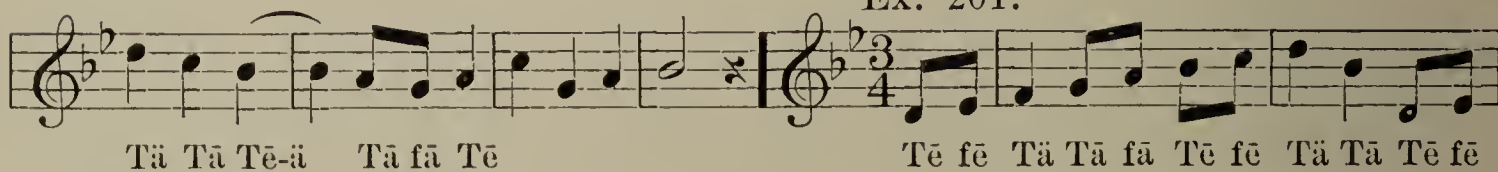
Ex. 199.



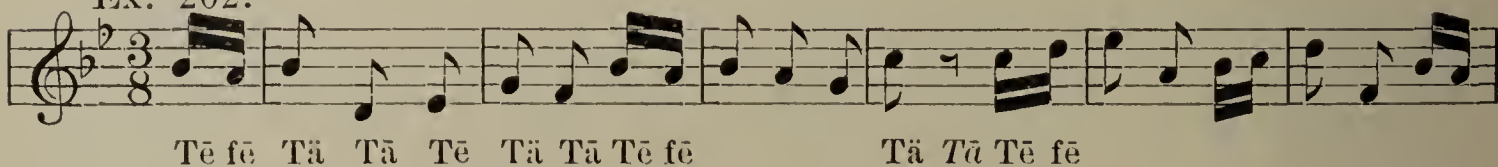
Ex. 200.



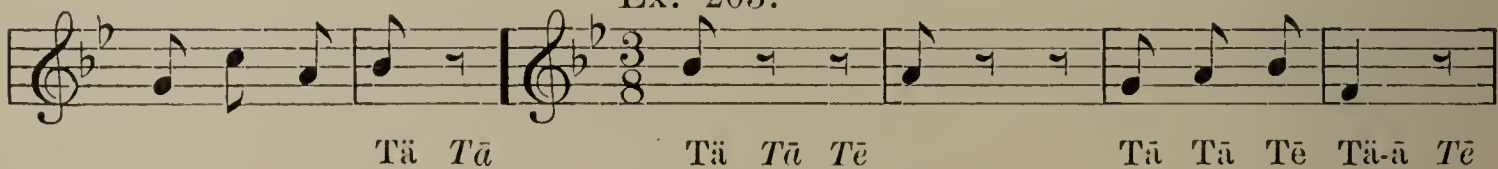
Ex. 201.



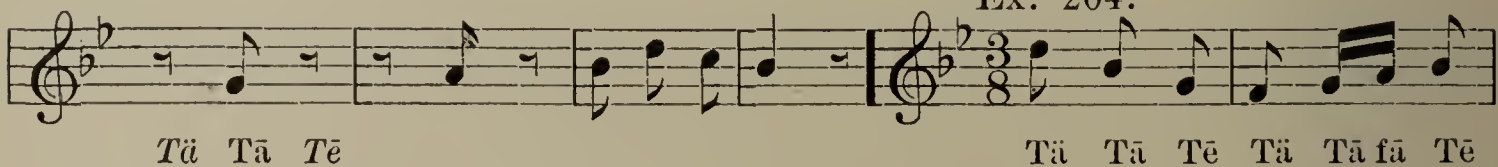
Ex. 202.



Ex. 203.



Ex. 204.

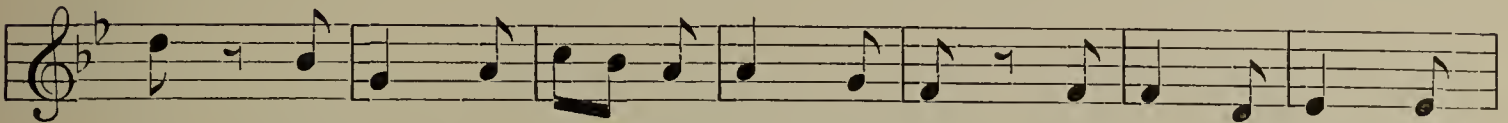


No. 28.

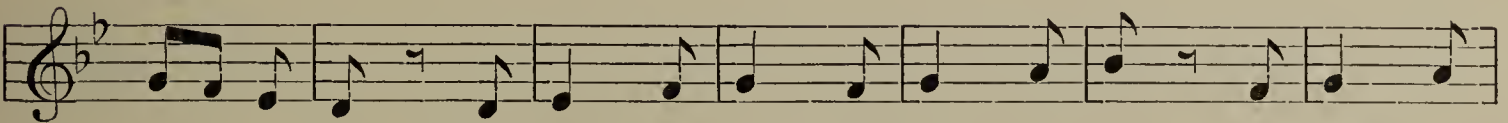
IT SNOWS.



1. It snows! it snows! from out the sky, The feath-ered flakes, how fast they
 2. They're dancers in an air - y hall, That has not room to hold them
 3. But now the wind comes whistling loud, To snatch and waft it, as a
 4. To-mor - row will the storm be done; Then, out will come the gol - den



fly! Like lit - tle birds that don't know why They're on the chase, from
 all; While some keep up and oth - ers fall, The at - om's shift, then,
 cloud, Or gi - ant phan - tom in a shroud: It spreads! it curls! it
 sun; And we shall see, up - on the run Be - fore his beams, in



place to place, While nei - ther can the oth - er trace. It snows! it
 thick and swift, They drive a - long to form the drift, That weav - ing
 mounts! it whirls! At length a night - y wing unfurls! And then, a -
 sparkling streams, What now a cur - tain o'er him seems; And thus with



snows! a mer - ry play Is o'er us on this heav - y day.
 up so daz - zling white, Is ris - ing like a wall of light.
 ' way! but where, none knows, Or ev - er will— it snows! it snows!
 life, it ev - er goes. 'Tis shade and shine! It snows! it snows!

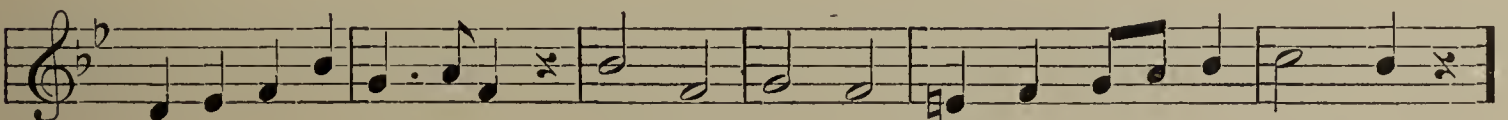
HANNAH F. GOULD.

Ex. 205.



Tä Tä Tō Tē Tä-ā fā Tō Tē

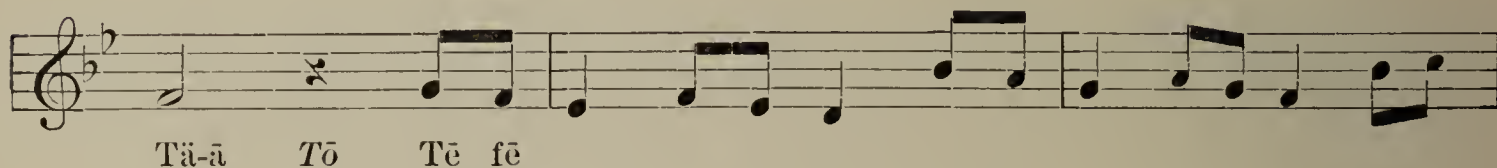
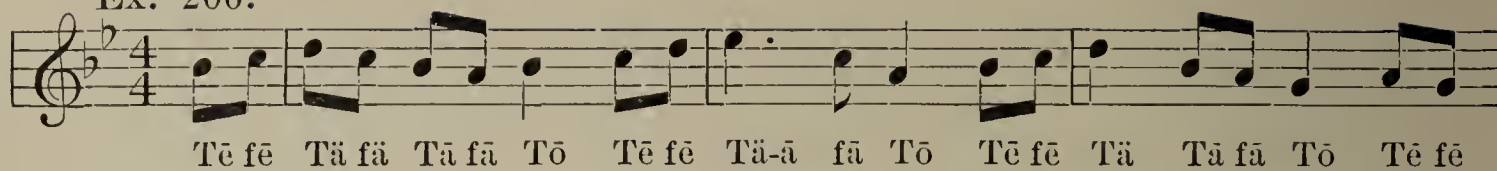
Tä Tä Tō Tē Tä Tä Tō-ē



Tä-ā Tō-a

Tä Tä Tō fō Tē Tä-ā Tō Tē

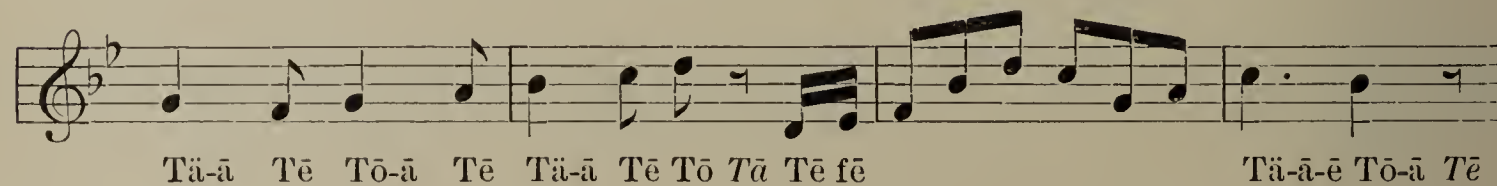
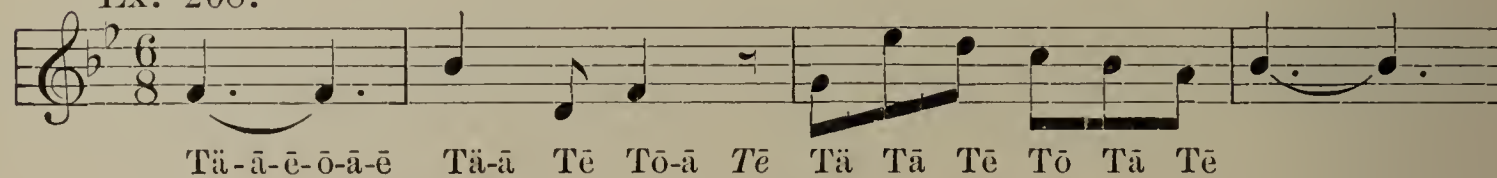
Ex. 206.



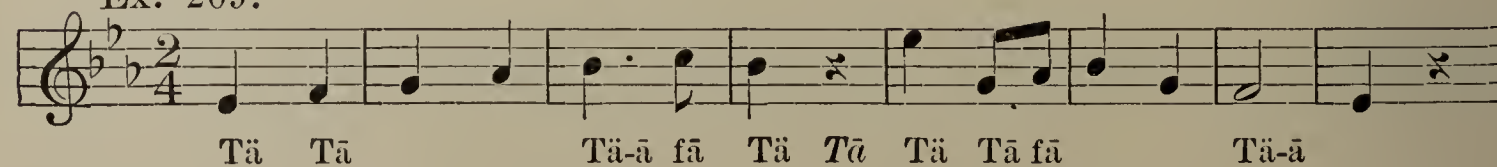
Ex. 207.



Ex. 208.

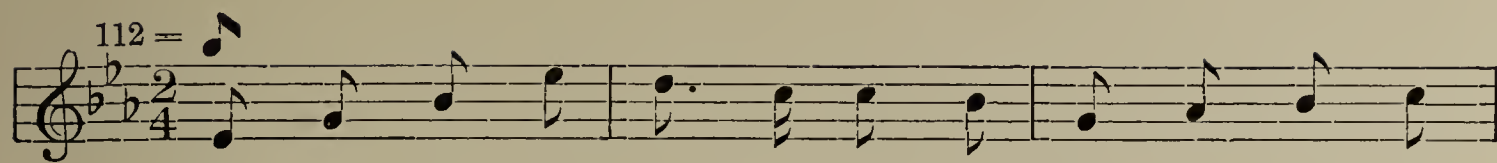


Ex. 209.



No. 29.

NOW AND NEVER.



"What we al - ways put off do - ing, Clear - ly we shall



nev - er do; We shall reach what we en - deav - or,



If on *Now* we more re - ly; But in - to the



realms of *Nev - er* Leads the pi - lot *By - and - by*,



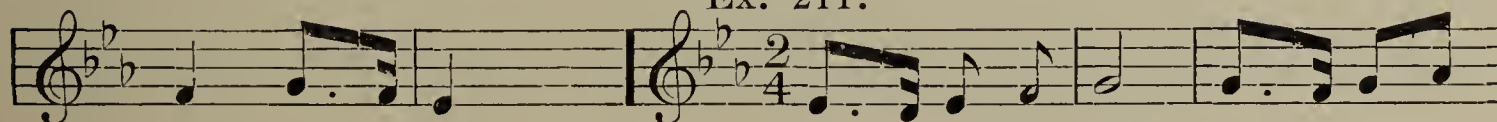
Leds the pi - lot *By - and - by*

Ex. 210.



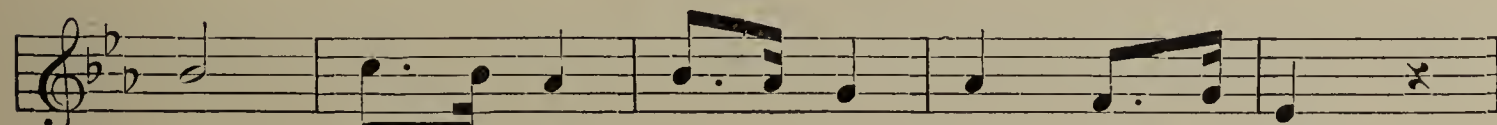
Tā-ā-ānā Tā Tā-ā-ānā Tā Tā Tā-ā fā

Ex. 211.



Tā

Tā-ā-ānā Tā fā Tā-ā



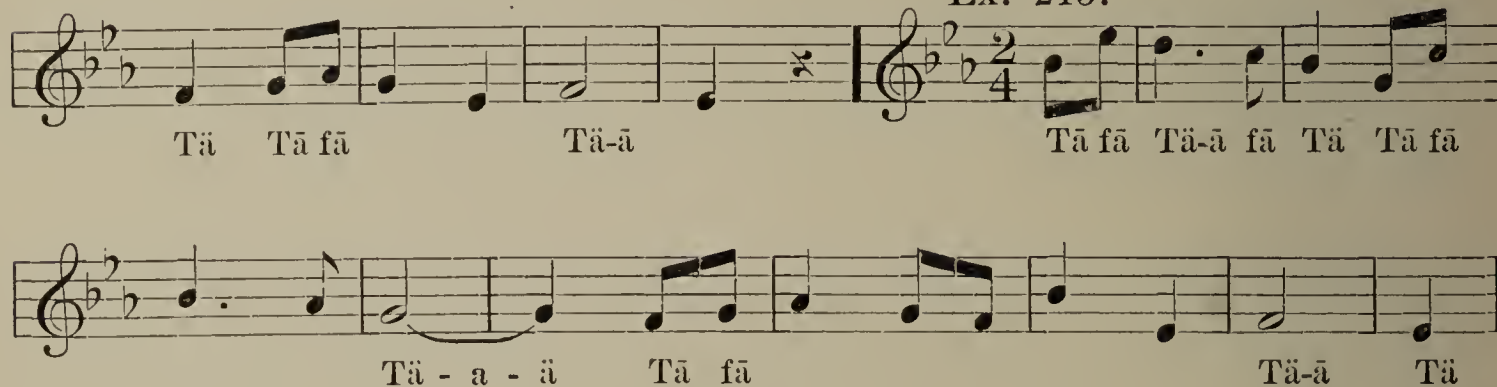
Tā-ā-ānā Tā

Tā Tā-ā-ānā Tā Tā

Ex. 212.



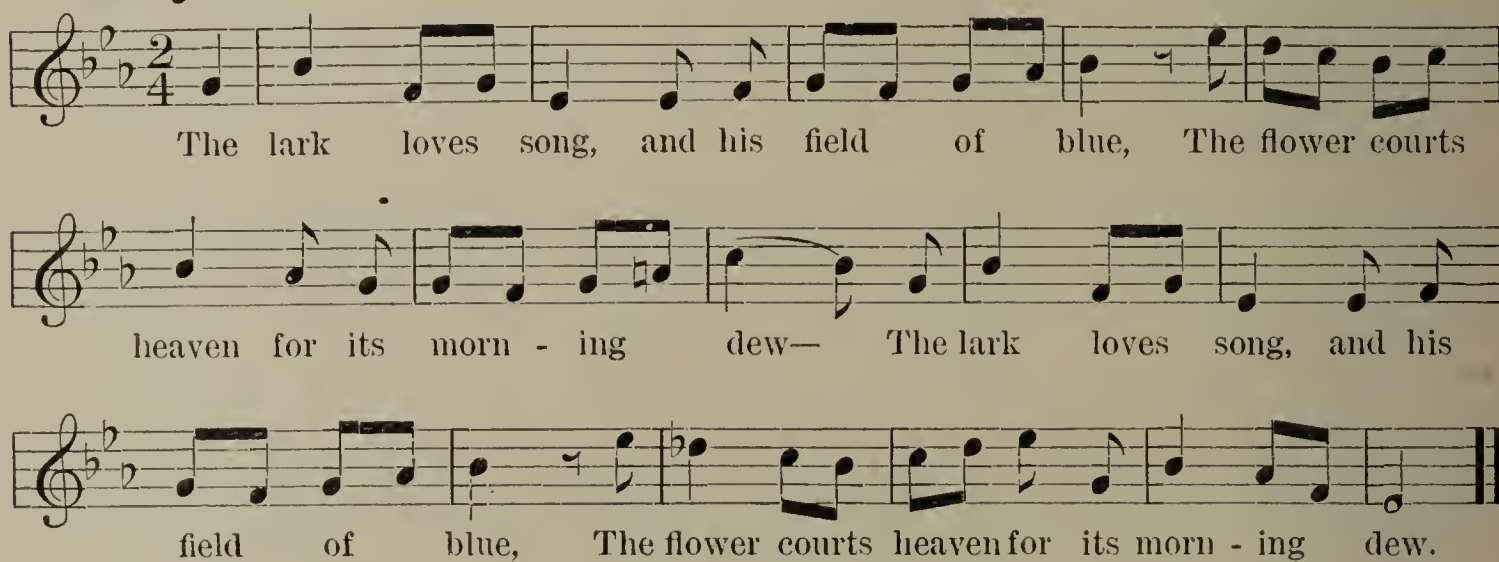
Ex. 213.



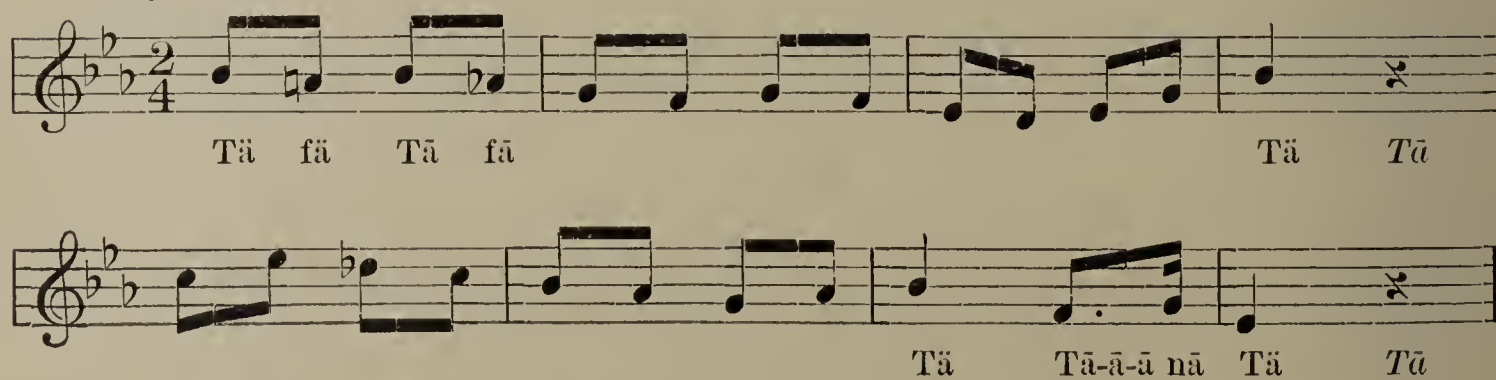
No. 30.

THE LARK LOVES SONG.

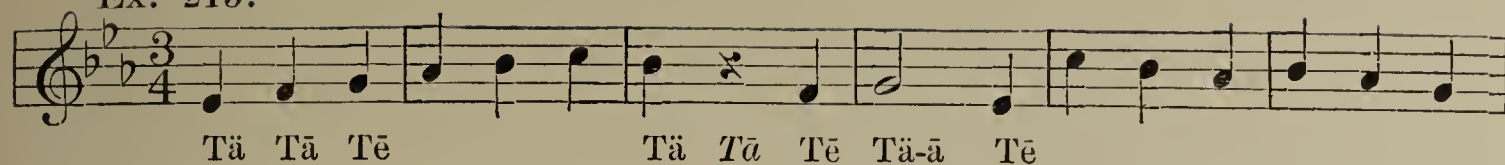
96 = ♯



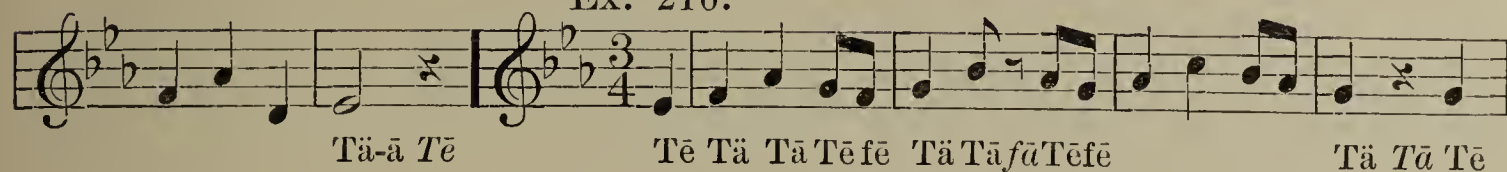
Ex. 214.



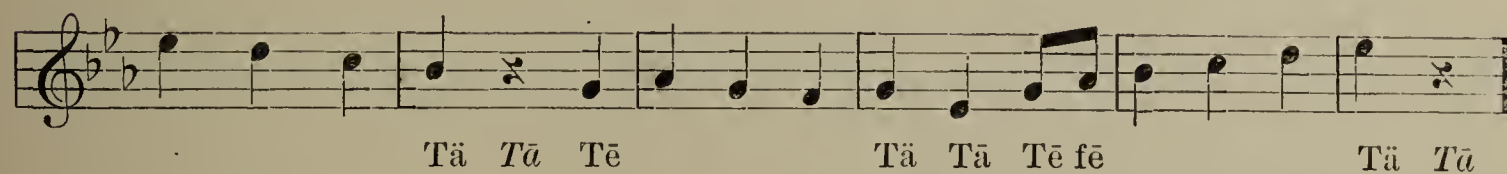
Ex. 215.



Ex. 216.



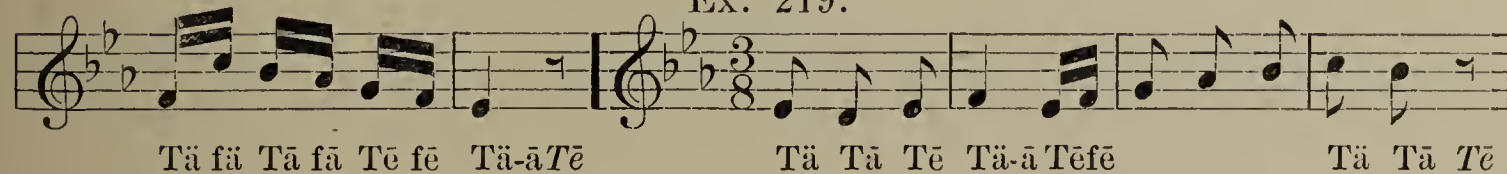
Ex. 217.



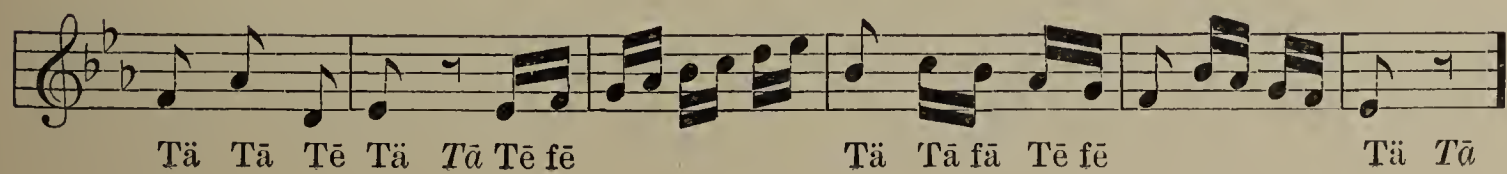
Ex. 218.



Ex. 219.

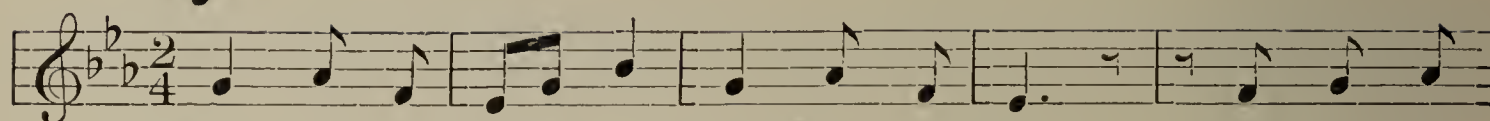



Ex. 220.

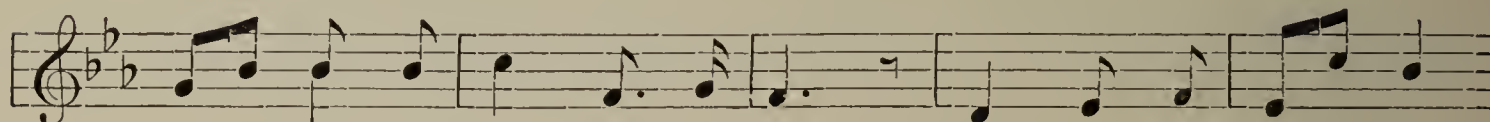


NO. 31.

THE MILL.

80 = 

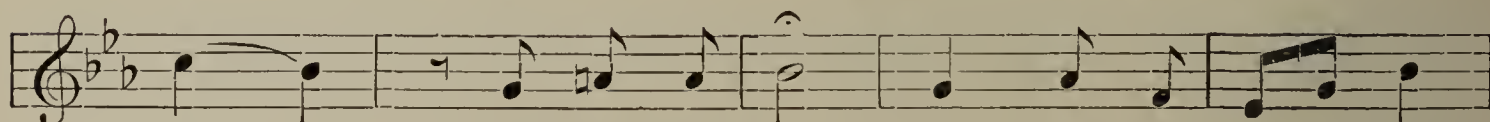
1. Wind - ing and grind - ing Round goes the mill; Wind - ing and
 2. Wind - ing and grind - ing Work through the day, Grief nev - er



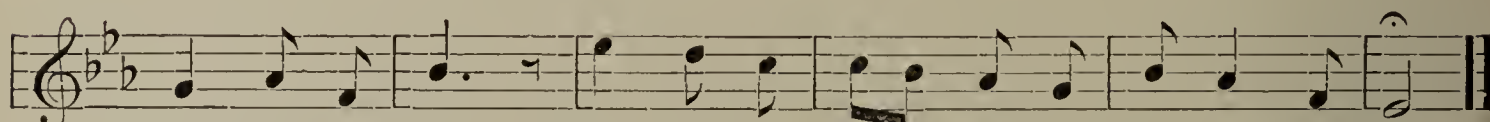
grind - ing Should nev - er stand still. Ask not if neigh - bor
 mind - ing, Grind it a - way! What though tears drop - ping,



Grind great or small; Spare not your lab - or, Grind *your* wheat
 Rust as they fall? Have no wheel stop - ping, Work comforts



all, . . Grind *your* wheat all. Wind - ing and grind - ing,
 all, . . Work com - forts all. Wind - ing and grind - ing,



Round goes the mill; Wind - ing and grind - ing Should nev - er stand still.
 Round goes the mill; Wind - ing and grind - ing Should nev - er stand still.

MISS MULOCK.

Ex. 221.



Tä Tä Tē

Tä-ā Tē

Ex. 222.




Tä fä Tä fä

Tä Tä

No. 32.

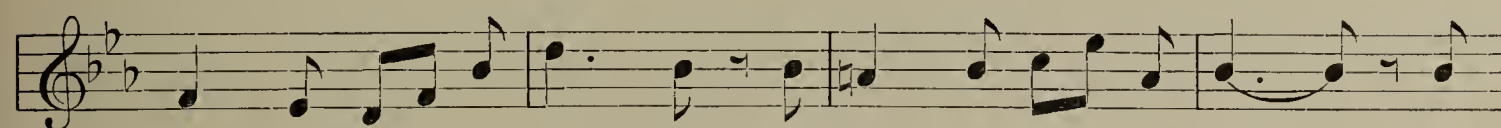
COME, LOVELY MAY.

76 = .

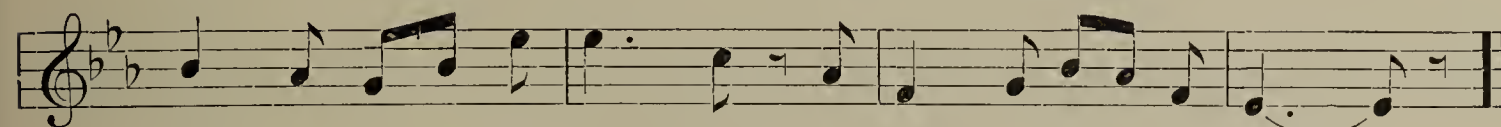
Come, love - ly May, and gai - ly Be-deck a - gain the trees, And



let the lit - tle vio - lets A - gain per - fume the breeze. Oh,

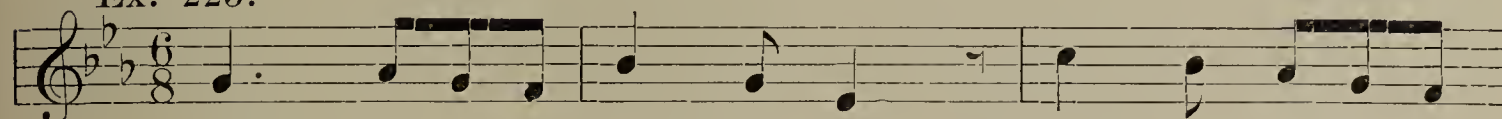


how thy lit - tle vio - lets, Sweet May, I long to see; And

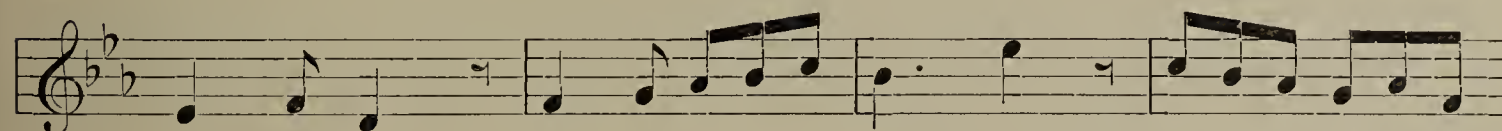


'mid the spring-time ver - dure To walk a - gain with thee.

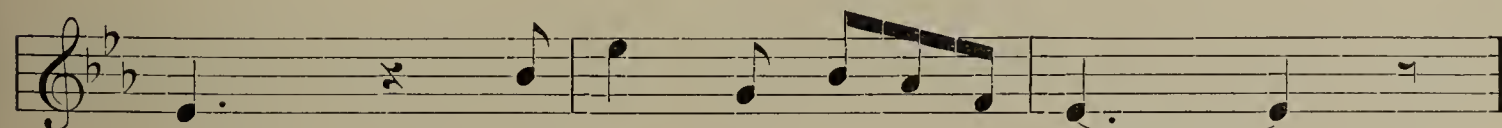
Ex. 223.



Tä-ä-ē Tō Tä Tē Tä-ä Tē Tō-ä Tē Tä-ä Tē Tō Tä Tē



Tä-ä-ē Tō-ä Tē Tä Tä Tē Tō Tä Tē



Tä-ä-ē Tō-ä Tē Tä - ä - ē - ö - ä Tē

Ex. 224.



Tä Tē Tä Tä Tē Tō Tä Tē Tä-ä Tē TōTäTēfē

Tä-ä TēfēTō

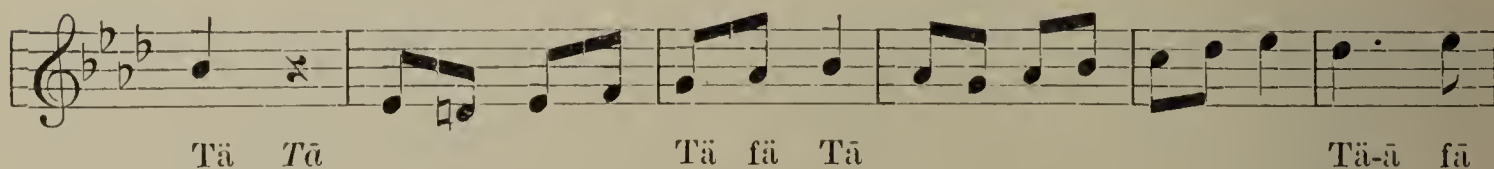
Ex. 225.



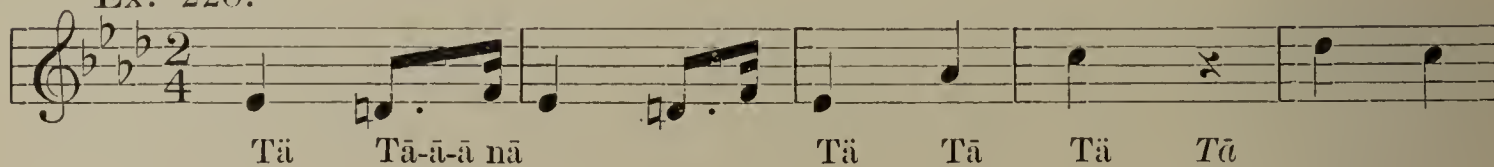
Ex. 226.



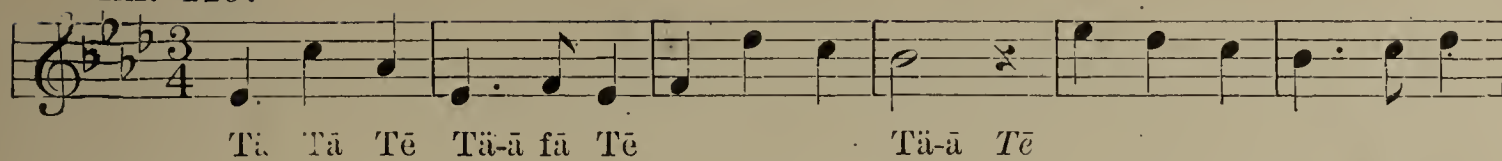
Ex. 227.



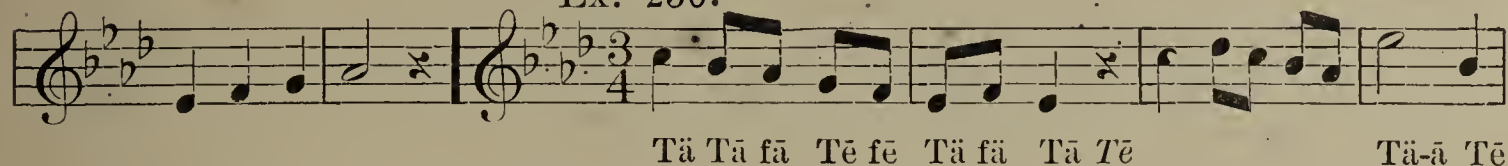
Ex. 228.



Ex. 229.



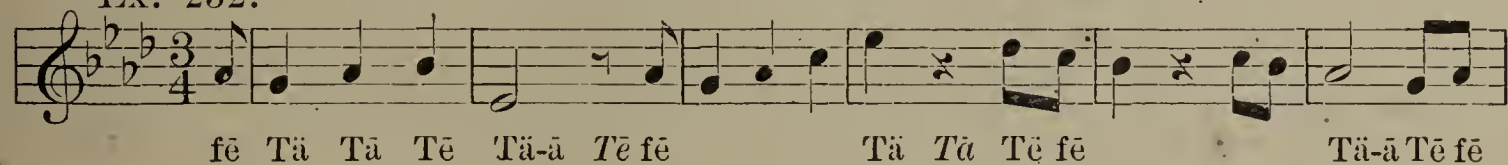
Ex. 230.



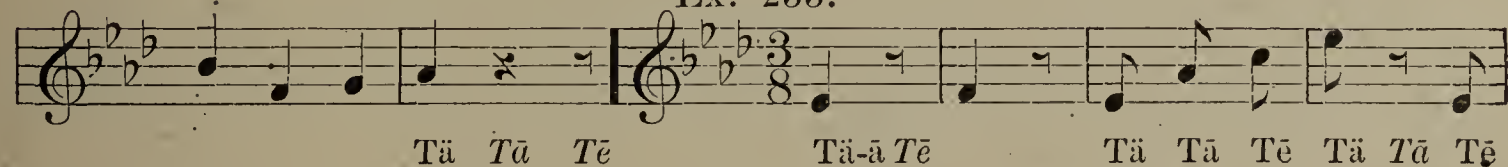
Ex. 231.



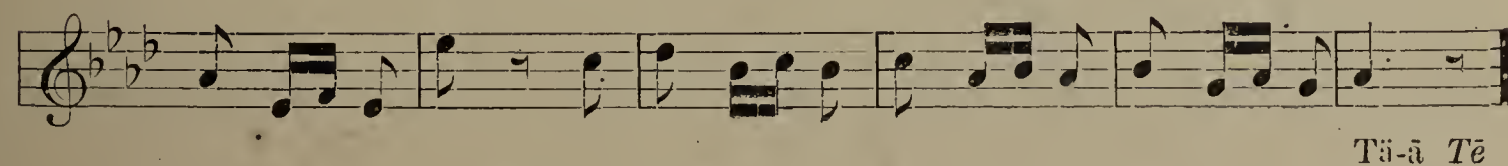
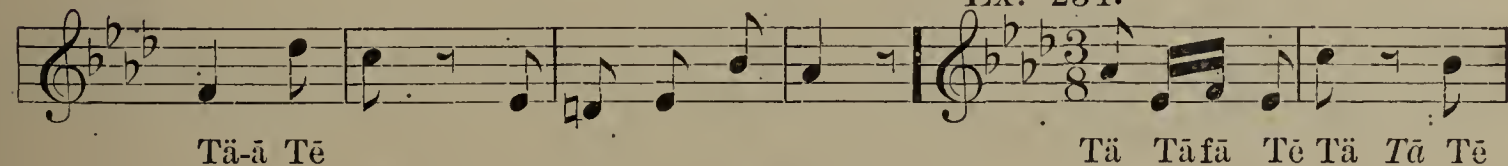
Ex. 232.



Ex. 233.

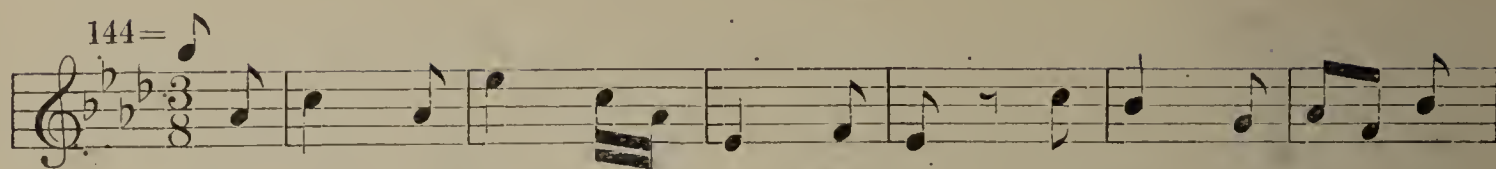


Ex. 234.



No. 33.

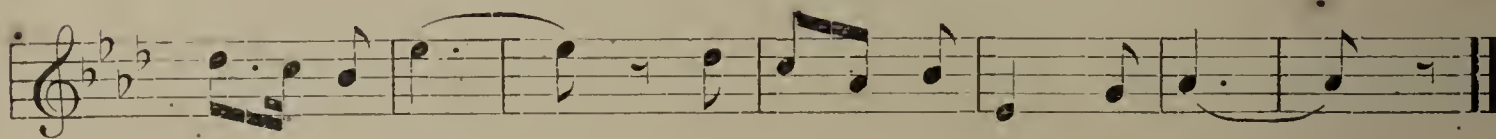
SPRING,—CUCKOO.



1. The bee is hum - • ming in the sun, The yel - low cow - slip
 2. "Cuck-oo, cuck-oo!" no oth - er note, She sings from day to
 3. And whilst in know-ledge I re-joice, Which heaven-ly truth dis -



springs, And hark! from yon - der wood-land's side, A - gain the
 day; But I, though a poor cot - tage - girl, Can work, and
 plays; Oh! let me still em-ploy my voice, In my Re -



cuck - oo sings! A - gain the cuck - oo sings!
 read, and pray. Can work, and read, and pray.
 deem - er's praise, In my Re-deem - er's praise.

BOWLES.

Ex. 235.



Tē-ē-ē nē Tā Tā-ā-ā nā Tō Tē Tā-ā Tō Tē-ē-ē nē




Tā-ā Tō Tē-ē-ē nē Tā Tā-ā-ā nā Tō Tē-ē-ē nē



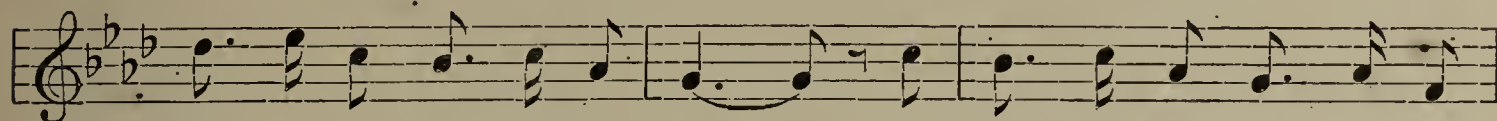
Tā Tā Tō Tē Tā-ā Tō

NO. 34.

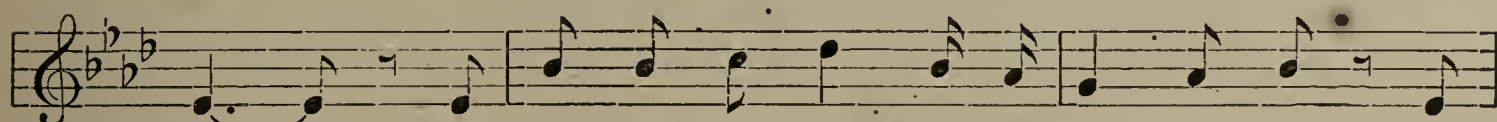
OLD WINTER.

152 = 

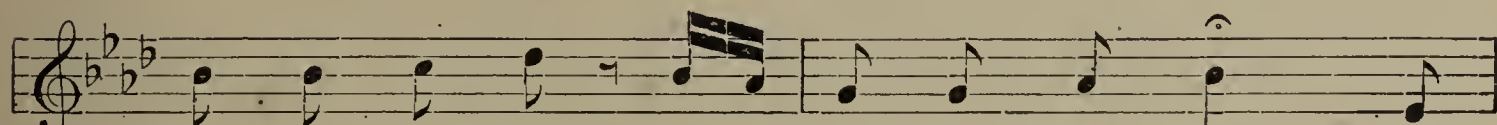
Old Win - ter comes blow - ing his clouds a - long, And



mer - ri - ly shak - ing each tree, And mer - ri - ly shak - ing each



tree; From morn - ing till night he will sing his song, Now



moan - ing and short, Now howl - ing and long; His

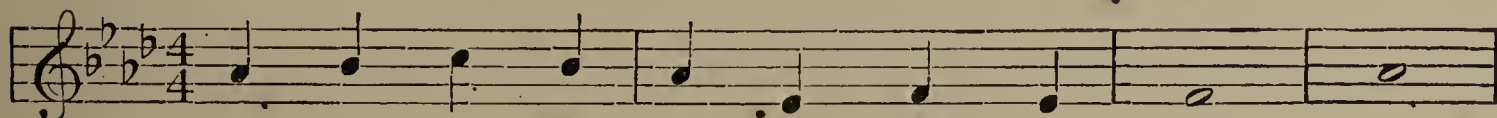


voice is loud, for his lungs are strong; A mer - ry old fel - low is



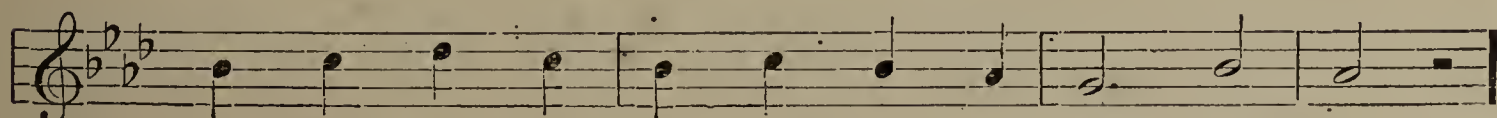
he, . . A mer - ry old fel - low is he. . .

Ex. 236.



Tä Tä Tō Tē

Tä-ā-ō-ē



Tä-ā Tō-ē Tä-ā Tō-ē

No. 35.

FLOWER DANCES.

84 = ♩



1. In May the val - ley li - lies ring, Their bells chime clear and
2. The blos-soms, gold and blue and white, Come quick - ly, one and
3. Then in a trice the li - lies play, While all to dance be -
4. Then sad - ly vexed is Mas - ter Frost, Down to the vale comes
5. Yet Frost has scarce - ly left the vale, When li - lies far and
6. I'll stay no long - er in the house, The li - lies call me



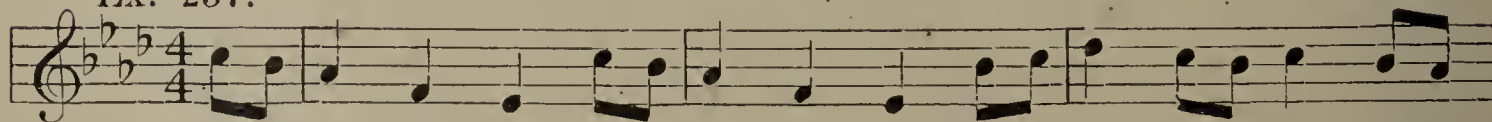
sweet;	They cry, "Come forth, ye flower - ets' all,	And
all;	The speed - well, the for - get - me - not,	The
gin;	The moon looks on with friend - ly smile,	And
he;	Li - lies play danc - ing tunes no more,	The
near	Call quick - ly to the Spring - tide feast;	Their
too.	Sweet flower - ets, danc - ing out - of - doors,	I



dance with twinkling feet."	And dance with twink - ling feet."
vio - lets hear the call.	The vio - lets hear the call..
takes great joy there - in.	And takes great joy there - in.
pret - ty blos - soms flee.	The pret - ty blos - soms flee.
bells ring doub - ly clear.	Their, bells ring doub - ly clear.
come to dance with you.	I come to dance with you.

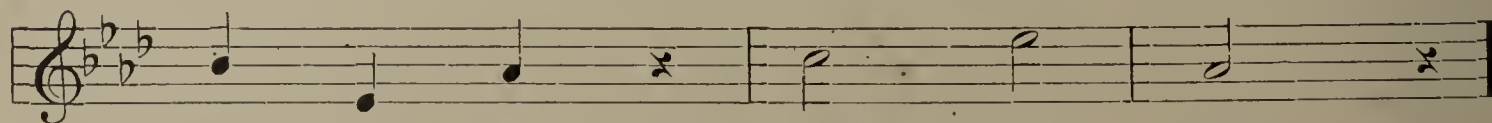
GERMAN, TR. BY MRS. ANDERSON.

Ex. 237.



Tē fē Tā Tā Tō Tē fē

Tā Tā fā Tō Tē fē



Tā

Tā

Tō

Tē

Tā-ā

Tō-ē

Tā-ā

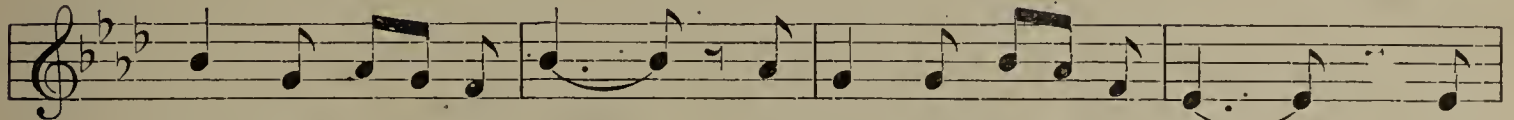
Tō

No. 36.

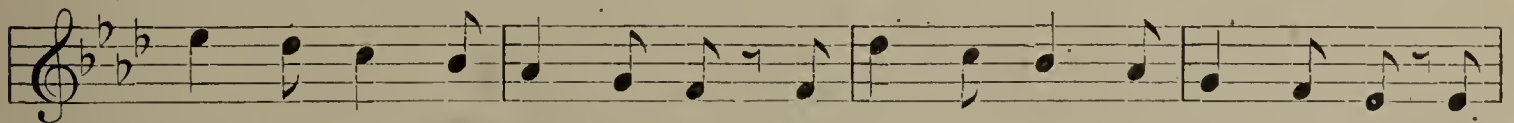
THE VIOLET.

76 = 

1. I love all things the seasons bring, All buds that start, all birds that sing, All
2. I love, how much I love the rose, On whose soft lips the southwind blows, In
3. She comes, the first, the fair-est thing That heaven upon the earth doth fling, Ere
4. What modest thoughts the Violet teaches, What gracious boons the Violet preaches, Bright



leaves from white to jet;	All leaves from white to jet;	All
pret - ty, am - orous threat;	In - pret - ty, am - orous threat;	The
Win - ter's star has set:	Ere Win - ter's star has set:	She
maid - en, ne'er for - get!	Bright maid - en, ne'er for - get!	But



the sweet words that sum-mer sends, When she re - calls her flow-ery friends, But
li - ly, pal - er than the moon, The o - dorous, wondrous world of June, Yet
dwells be - hind her leaf - y screen, And gives, as an - gels give, un - seen, So,
learn, and love, and so depart, And sing thou with thy wis - er heart, "Long



chief—the Vi - o - let!	But chief—the Vi - o - let!
more—the Vi - o - let!	Yet more—the Vi - o - let!
love—the Vi - o - let!	So, love—the Vi - o - let!
live the Vi - o - let!"	"Long live the Vi - o - let!"

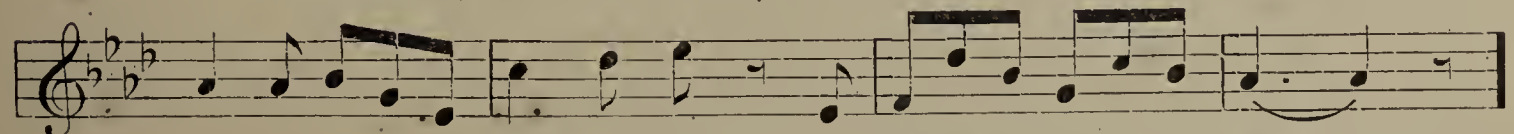
BARRY CORNWALL.

Ex. 238.



Tä-ā Tē Tō Tā Tē Tä-ā Tē Tō-ā Tē

Tä-ā Tē Tō-ā Tē

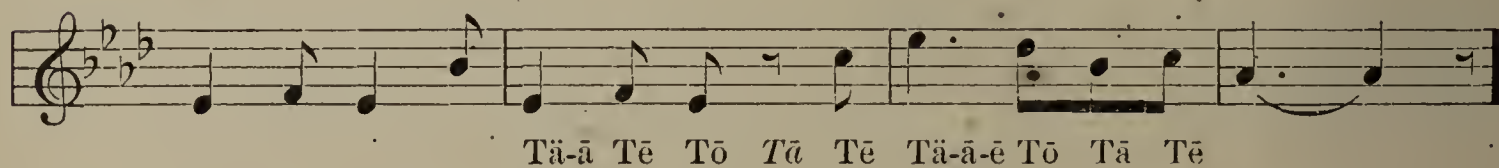
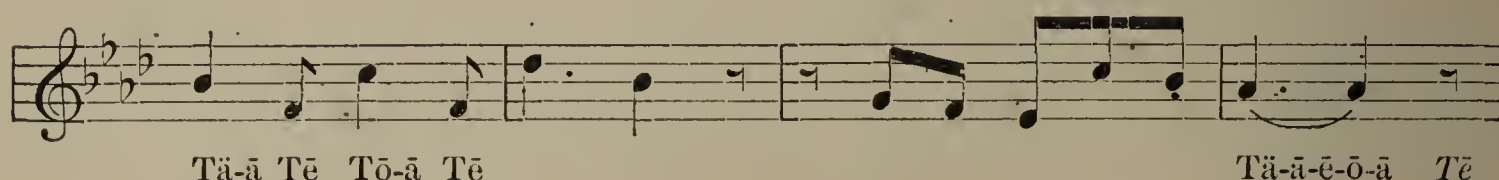
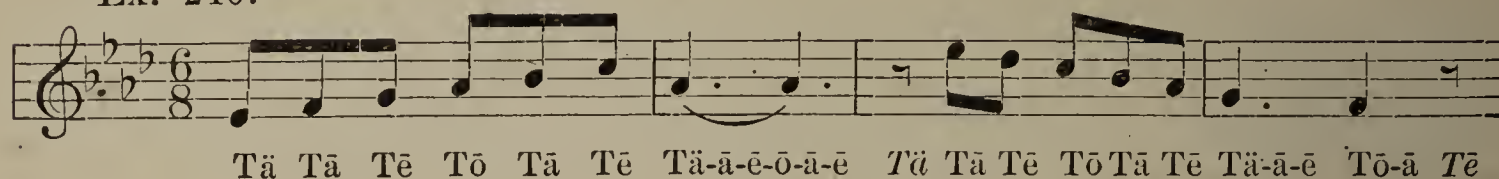


Tä-ā Tē Tō Tā Tē Tä Tā Tē Tō Tā Tē Tä-ā-ē-ō-ā Tē

Ex. 239.



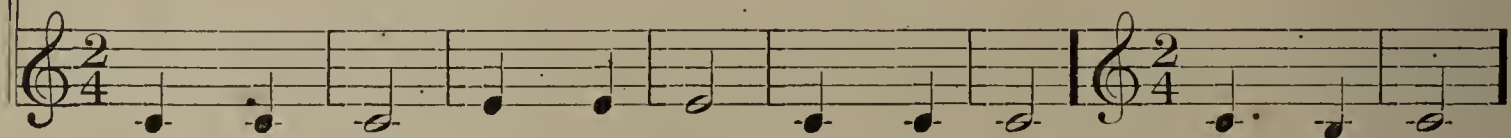
Ex. 240.



Ex. 241.



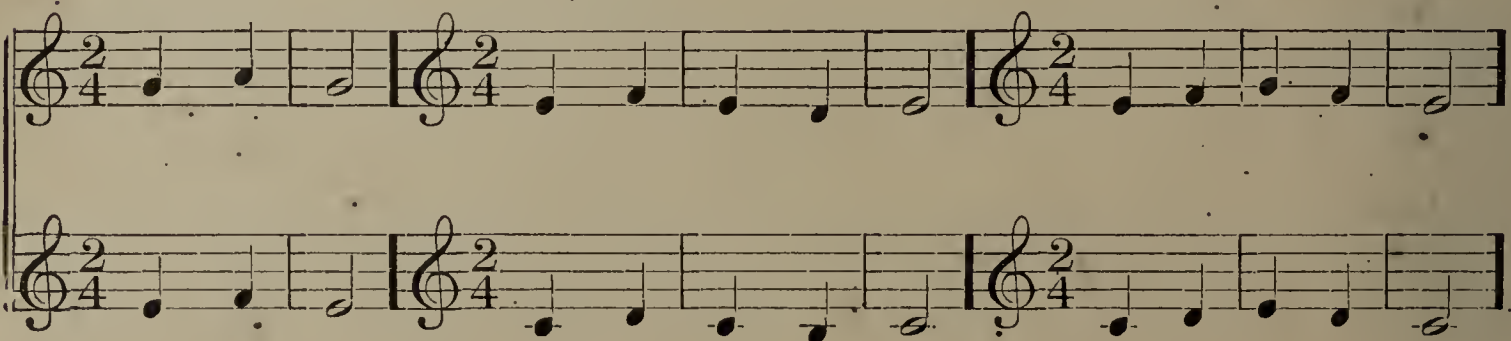
Ex. 242.



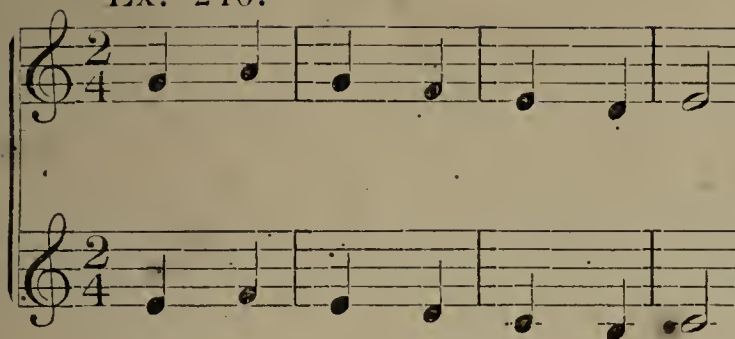
Ex. 243.

Ex. 244. ✓

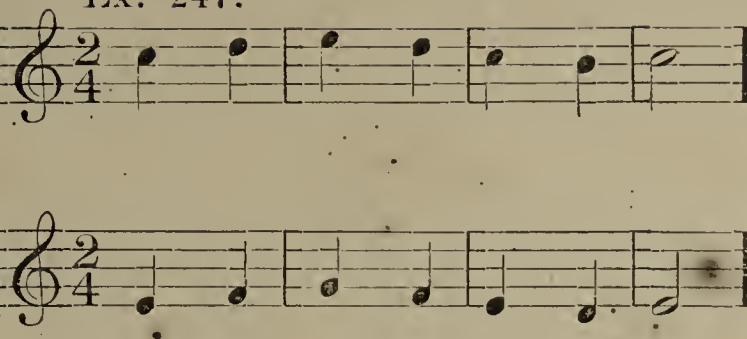
Ex. 245. ✓



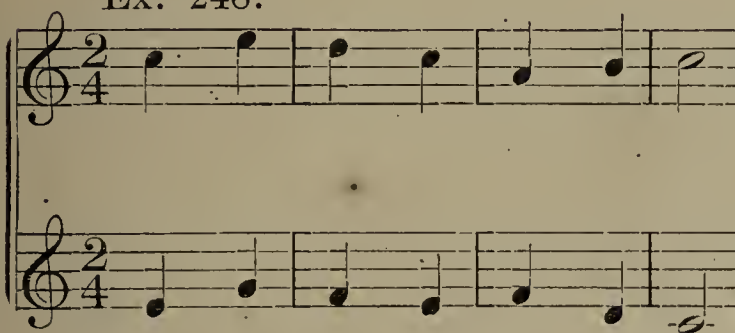
Ex. 246.



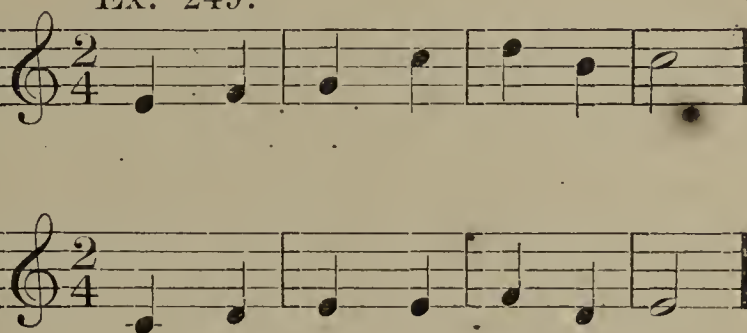
Ex. 247.



Ex. 248.



Ex. 249.

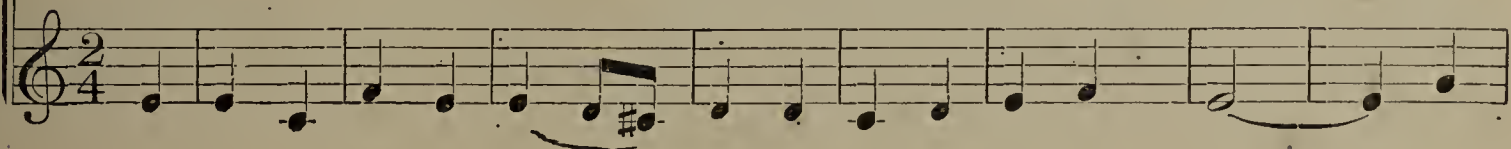


NO. 37. THE LEAFY BOUGHS ARE NODDING.

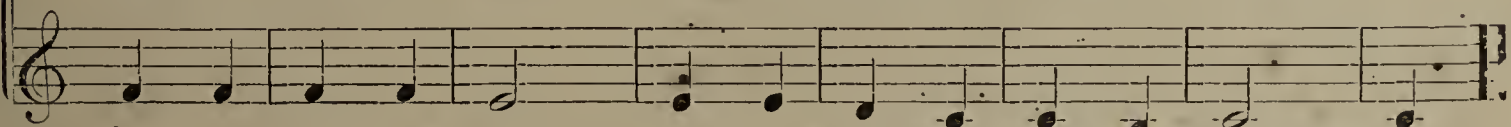
108 =



1. The leaf - y boughs are nod - ding, So heav - y are their heads; The
2. Then, stil - ly as the an - gels, Comes soft the eve - ning breeze, And

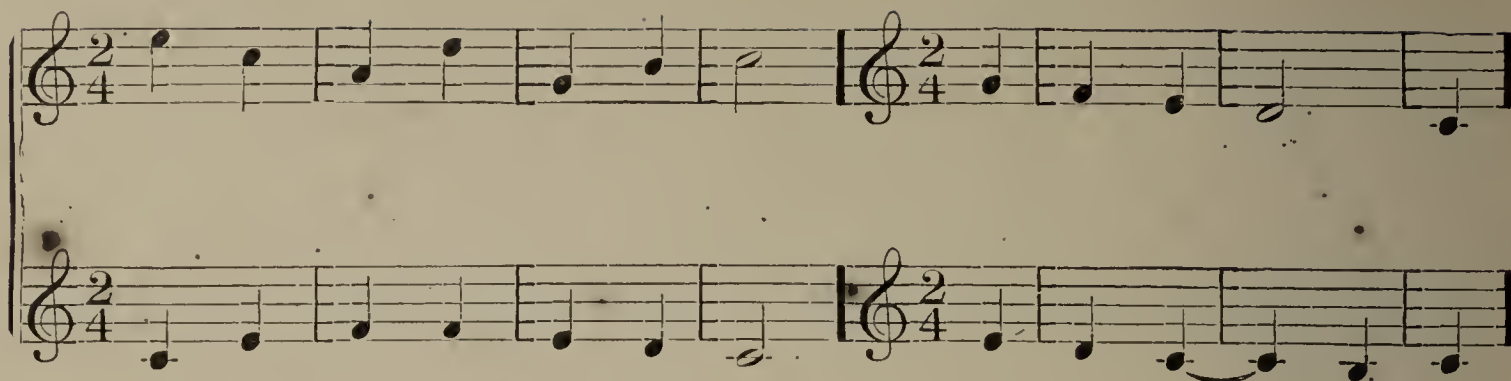


wea - ry flowers are twink - ling, And wink - ing in their beds.
rocks to sleep the flow - ers, To sleep rocks all the trees.

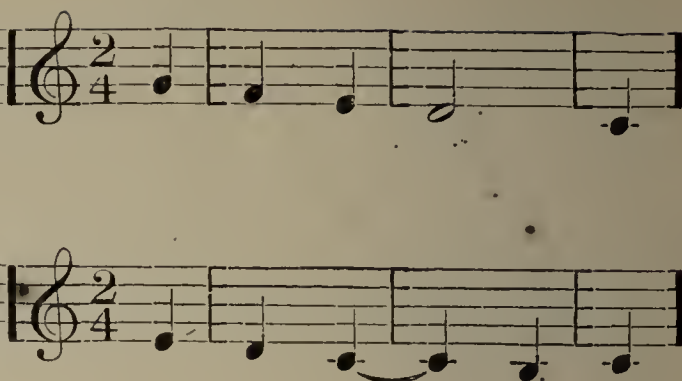


GERMAN, TR. BY MRS. ANDERSON.

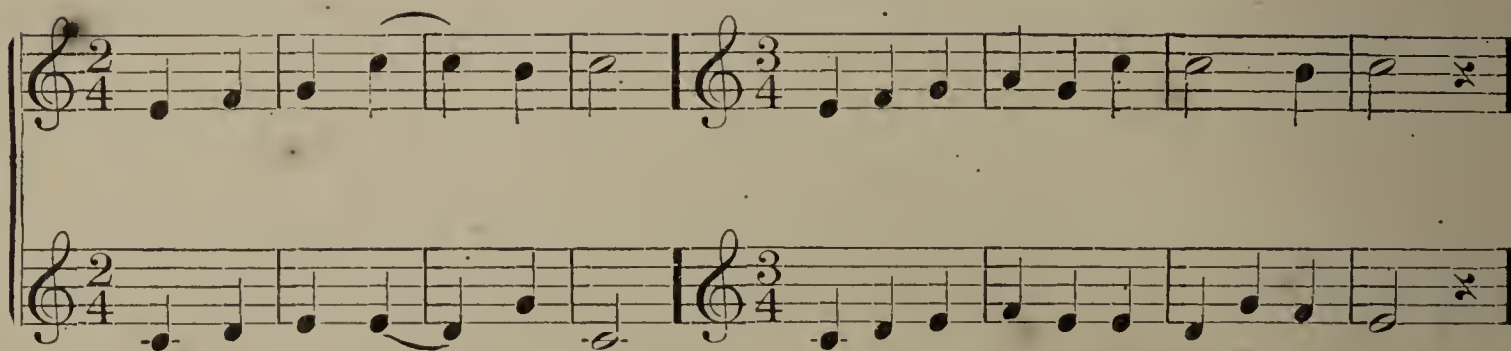
Ex. 250.



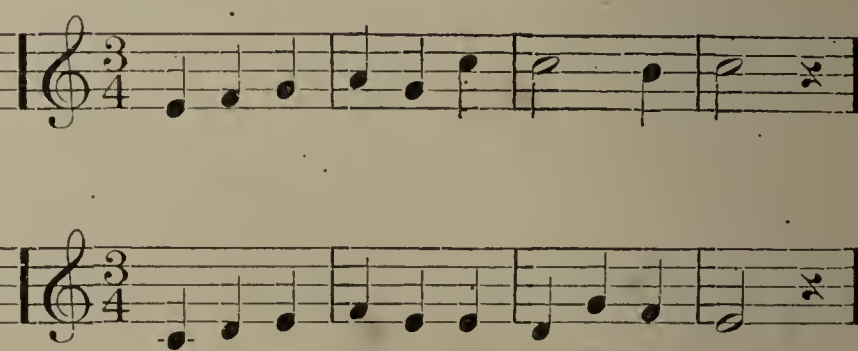
Ex. 251.



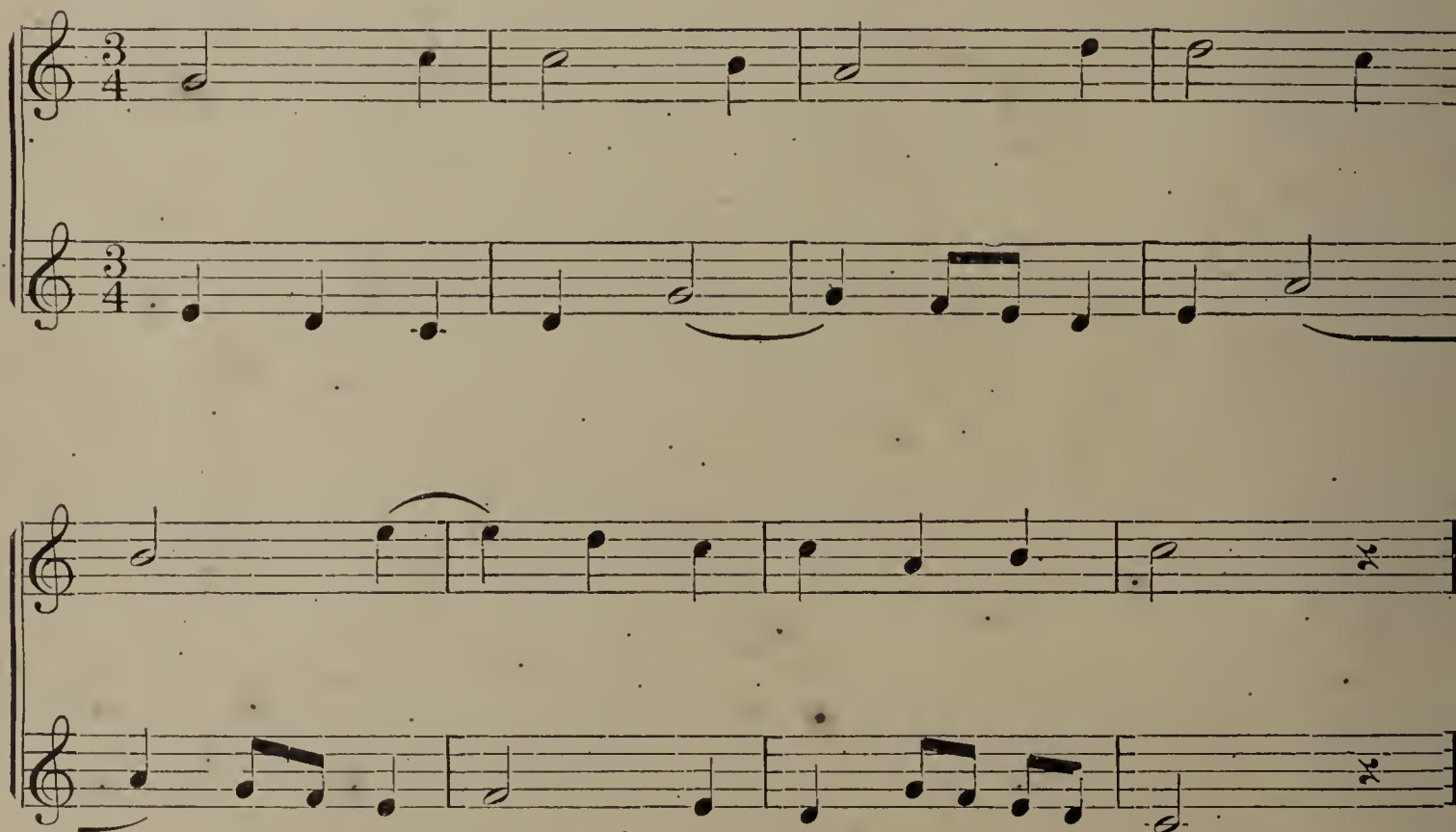
Ex. 252.




Ex. 253.



Ex. 254.



No. 38. SLEEP, BABY, SLEEP.

88 = 

1. Sleep, ba - by, sleep! Thy fa - ther's watching the
 2. Sleep, ba - by, sleep! The large stars are the
 3. Sleep, ba - by, sleep! A - way to tend the

sheep, Thy moth - er's shak - ing the dream - land
 sheep, The lit - tle stars are the lambs, I
 sheep, A - way, thou sheep - dog fierce and

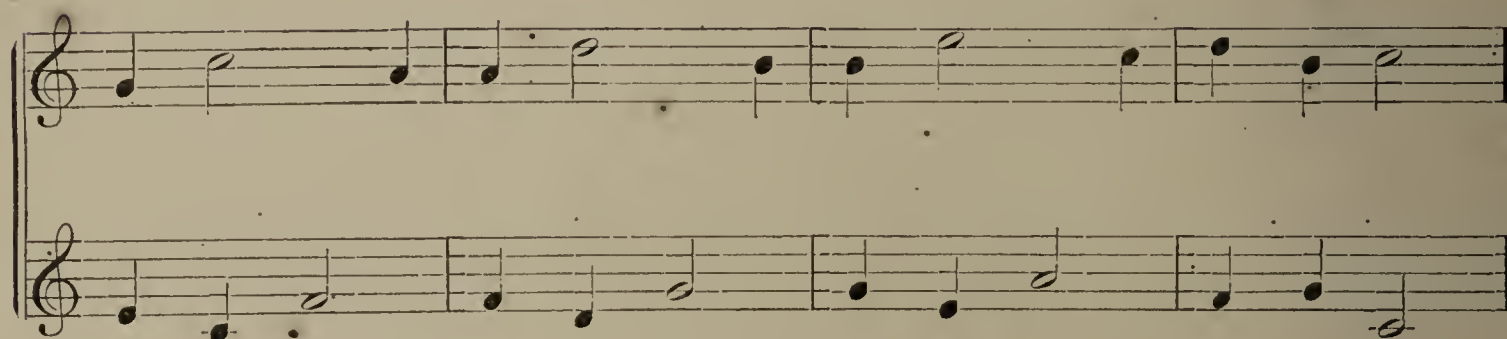
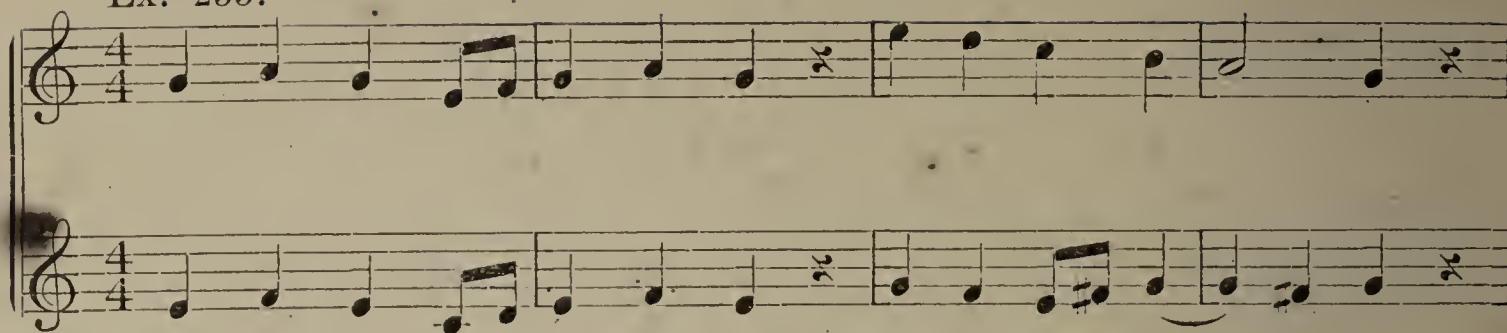
tree, And down drops a lit - tle dream for
 guess, The bright moon is the shep - herd -
 wild, And do not harm my sleep - ing

thee. Sleep, ba - - by, sleep!
 ess. Sleep, ba - - by, sleep!
 child. Sleep, ba - - by, sleep!

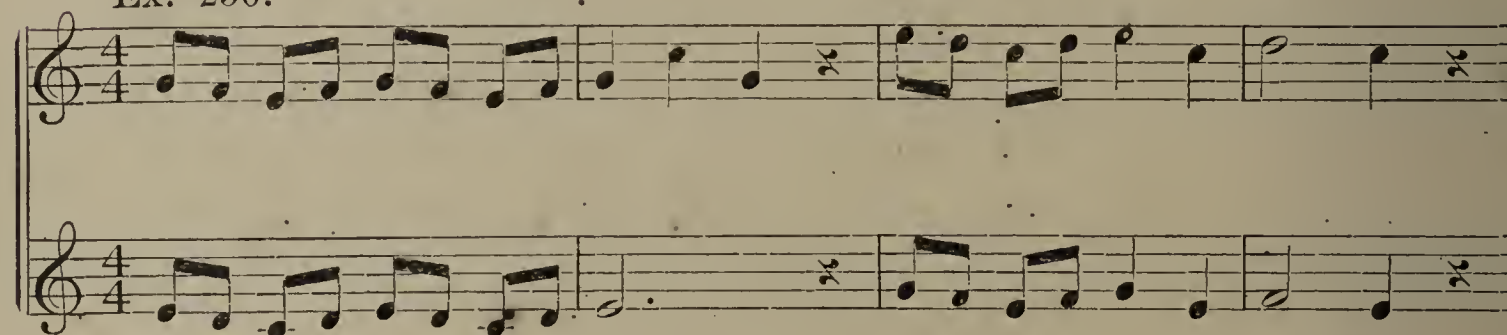


GERMAN, TR. BY ELIZABETH PRENTISS.

Ex. 255.



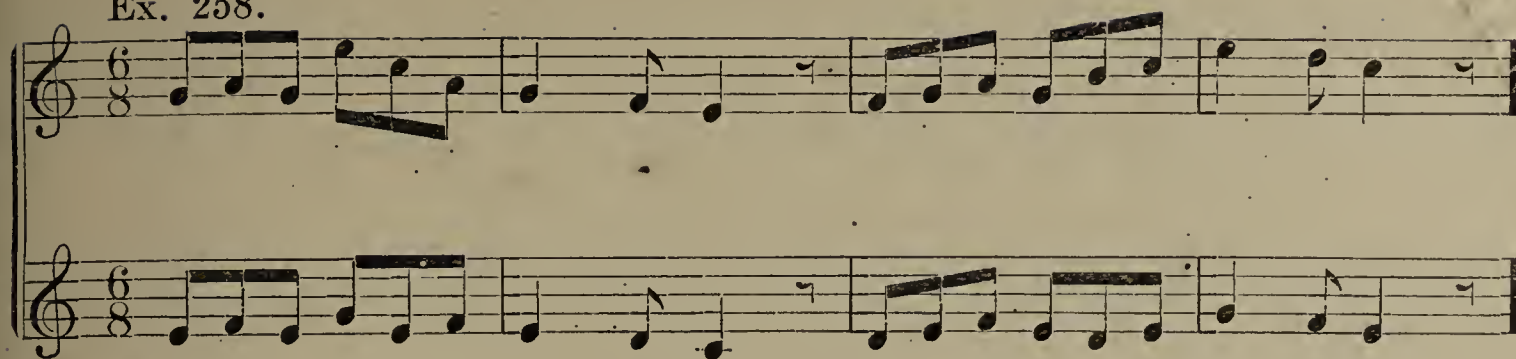
Ex. 256.



Ex. 257.



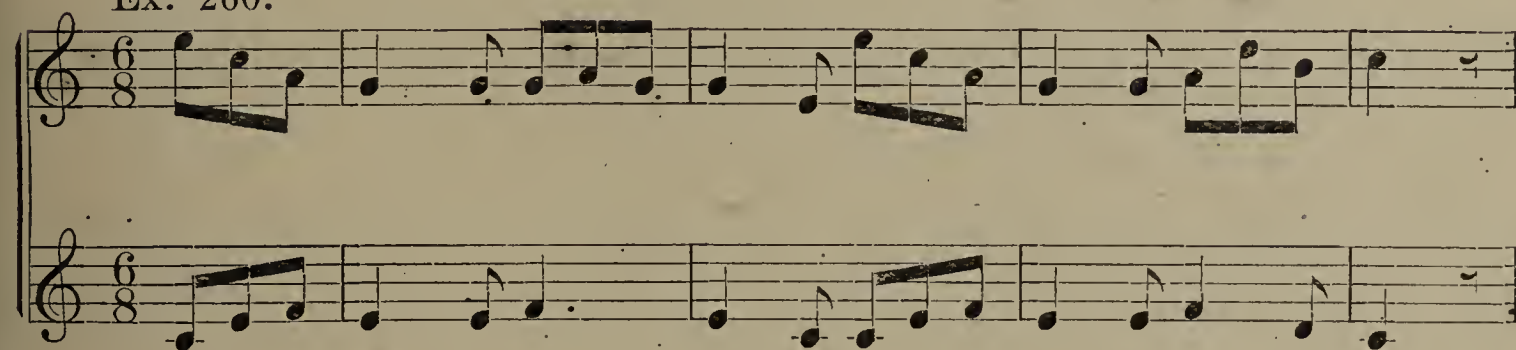
Ex. 258.



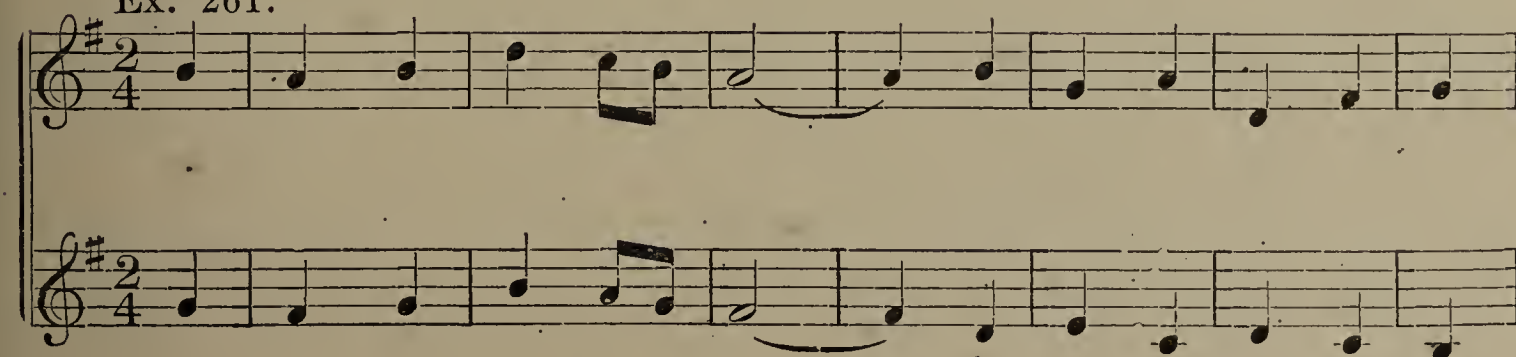
Ex. 259.



Ex. 260.


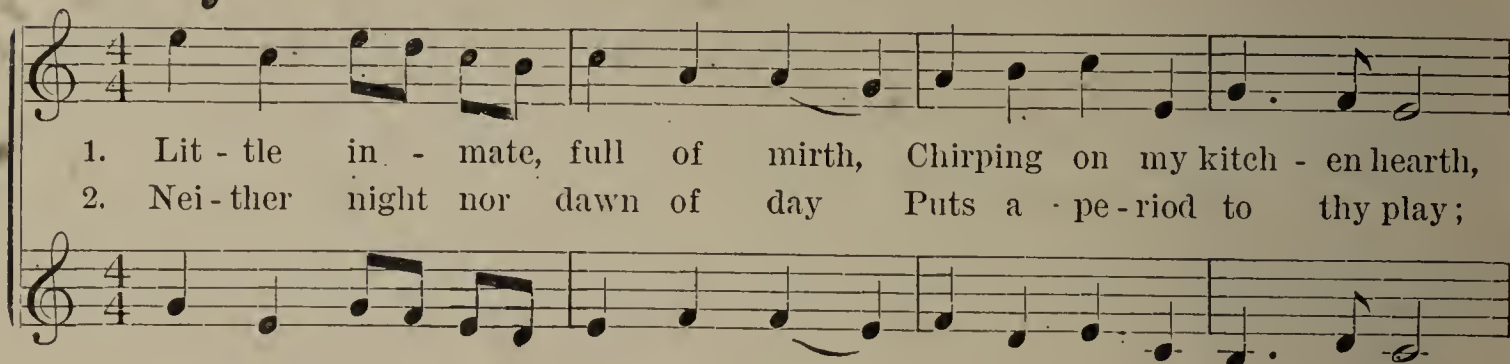


Ex. 261.

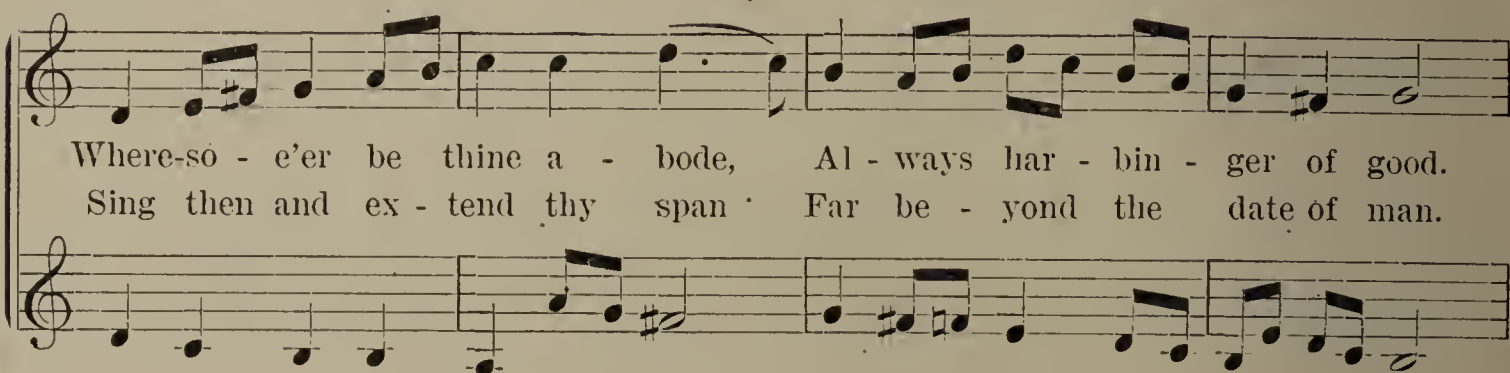


No. 39.

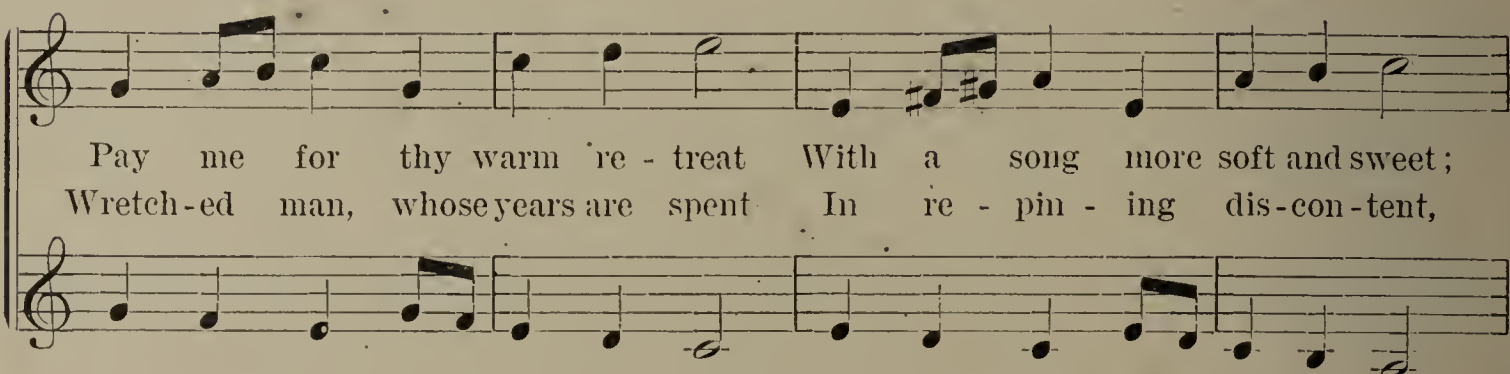
THE CRICKET.

116 = 


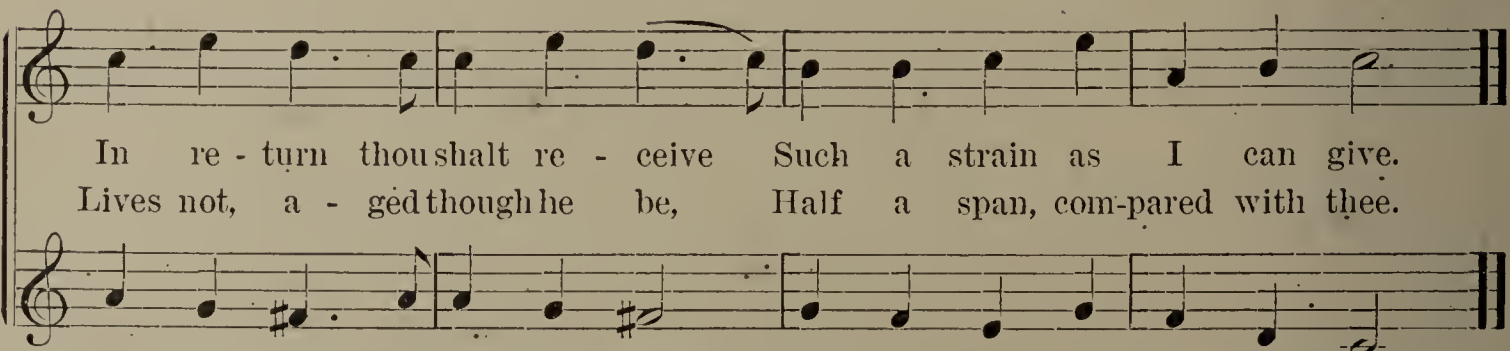
1. Lit - tle in - mate, full of mirth, Chirping on my kitch - en hearth,
2. Nei - ther night nor dawn of day Puts a - pe - riod to thy play;



Where-so - e'er be thine a - bode, Al - ways har - bin - ger of good.
Sing then and ex - tend thy span Far be - yond the date of man.



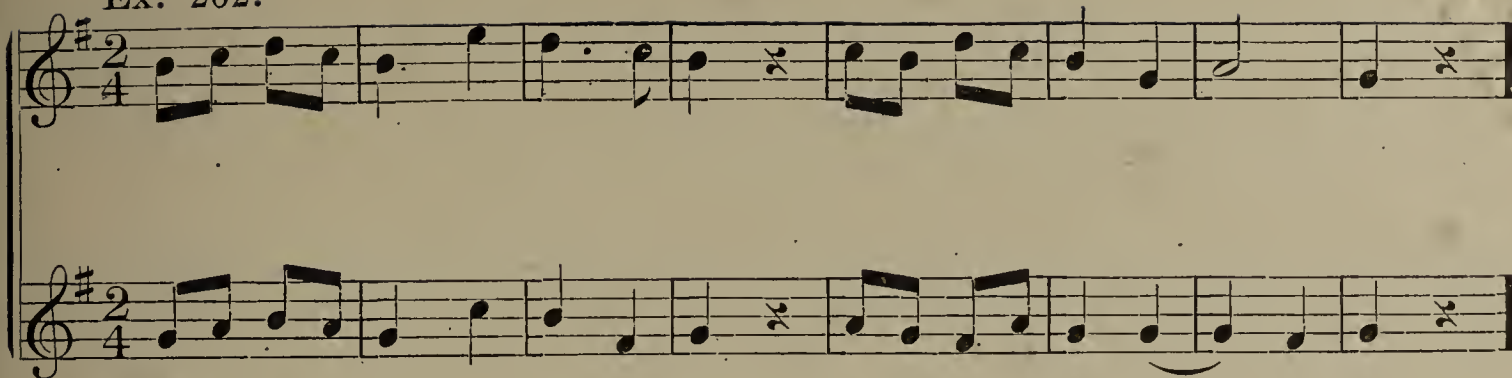
Pay me for thy warm re - treat With a song more soft and sweet;
Wretch-ed man, whose years are spent In re - pin - ing dis-con-tent,



In re - turn thou shalt re - ceive Such a strain as I can give.
Lives not, a - ged though he be, Half a span, com-pared with thee.

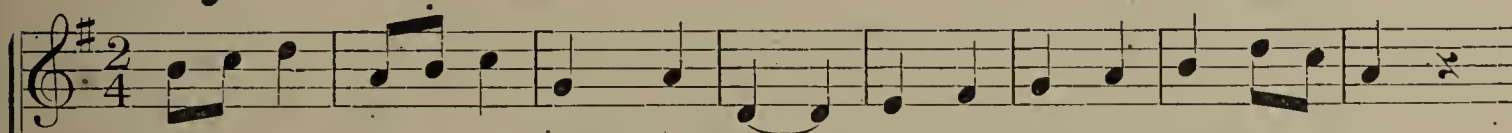
COWPER.

Ex. 262.

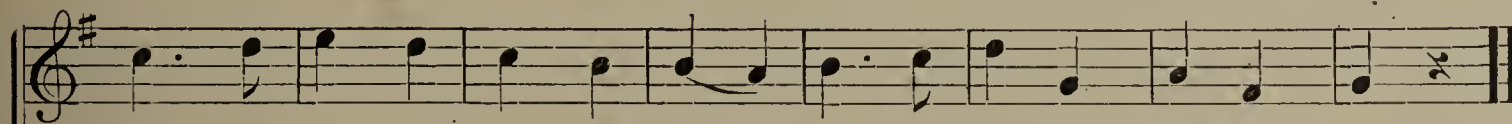
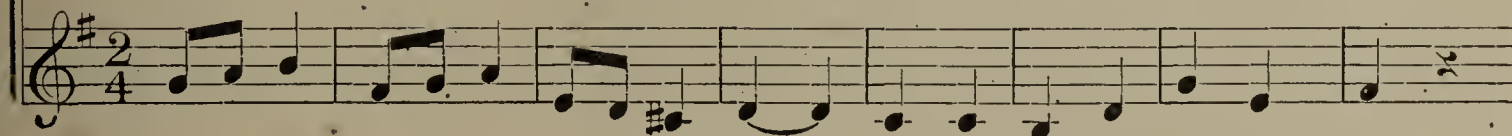


No. 40. SONG OF THE SUMMER WINDS.

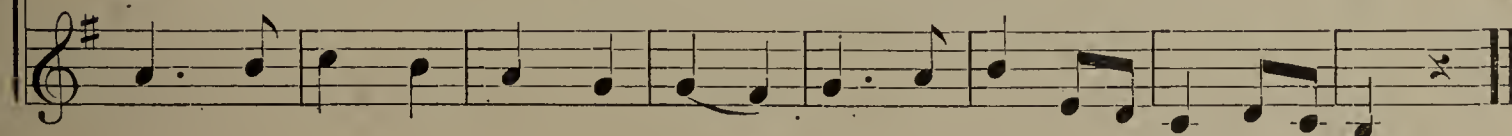
120 = ♩



1. Up the dale and down the bourne, O'er the mead-ow swift we fly;
2. Through the blooming groves we rus-tle, Kiss-ing ev-ery bud we pass,—
3. Bend-ing down the weep-ing willows, While our ves-per hymn we sigh;
4. There of i-dle-ness-es dreaming, Scarce from waking we re-frain,

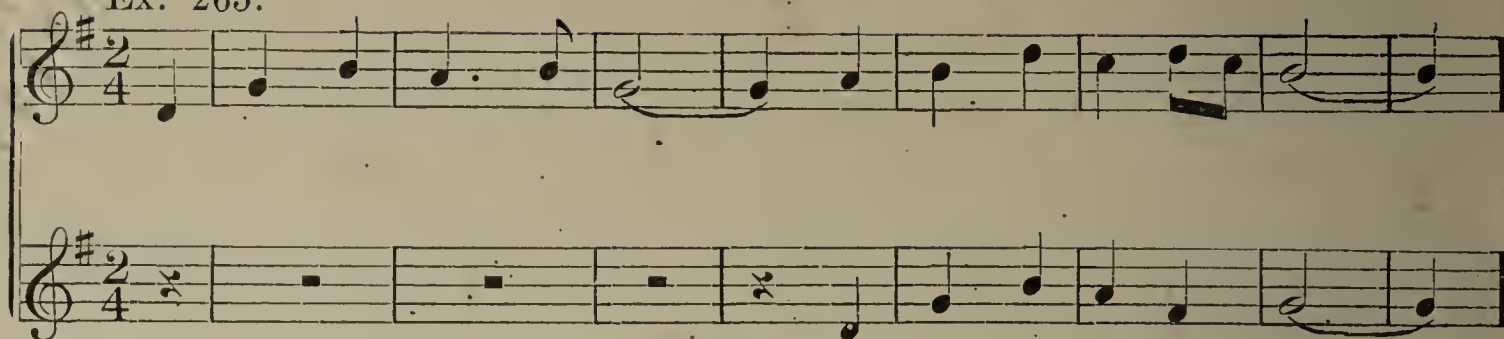


Now we sing, and now we mourn, Now we whis-tle, now we sigh.
 As we did it in the bus-tle, Scarce-ly know-ing how it was.
 Then un-to our ro-sy pil-lows, On our wea-ry wings we hie.
 Mo-ments, long as a-ges deem-ing, Till we're at our play a-gain.

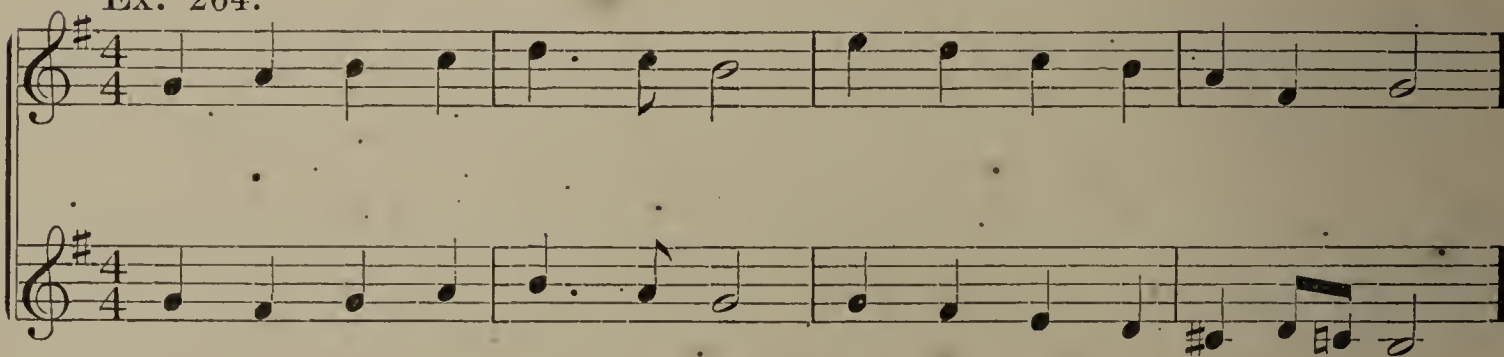


GEORGE DARLEY.

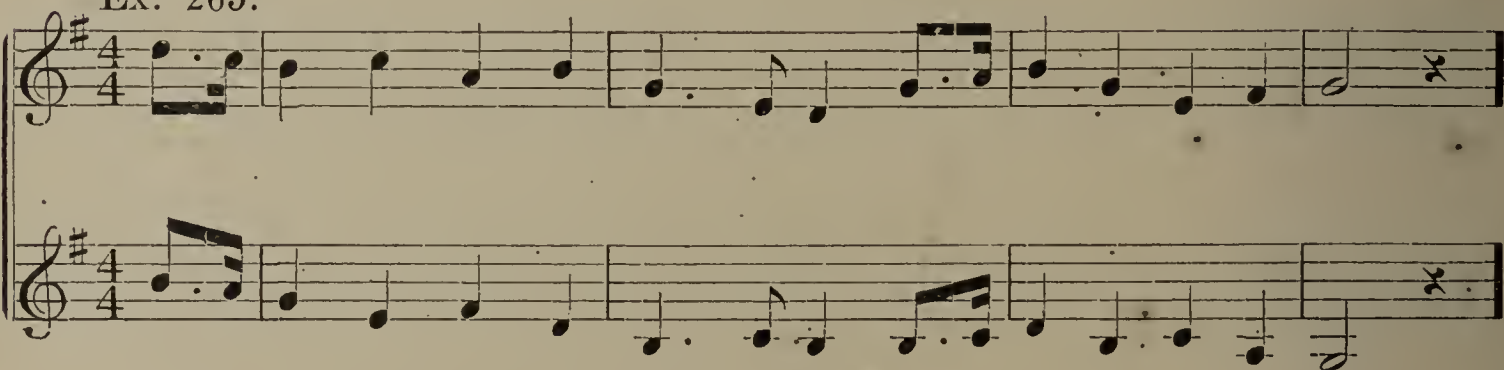
Ex. 263.



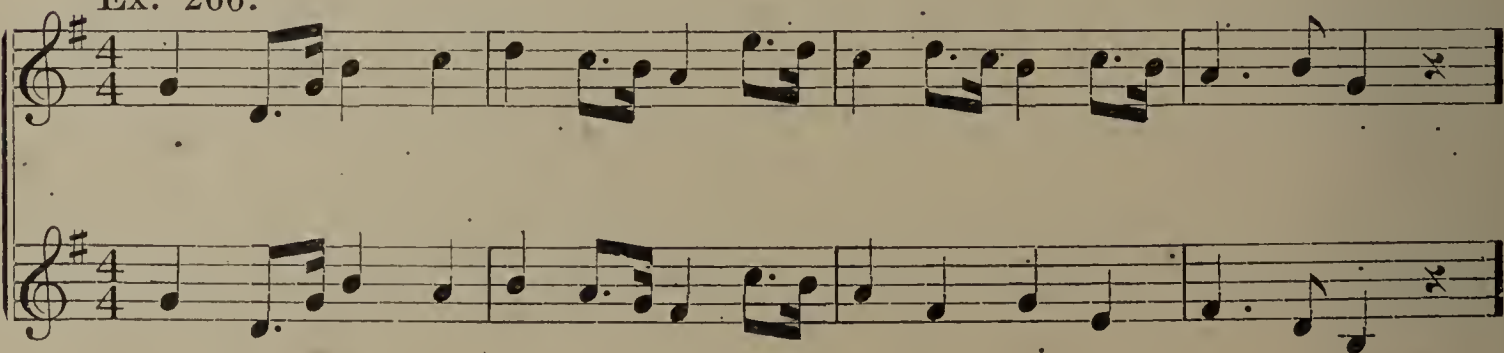
Ex. 264.



Ex. 265.

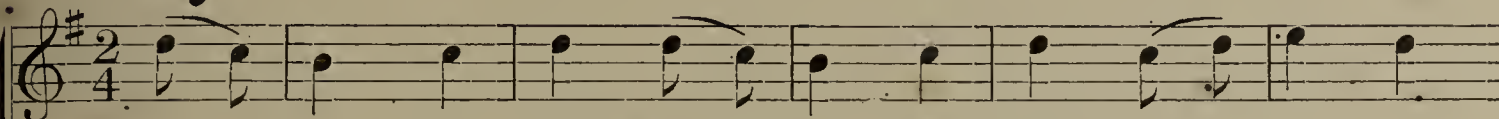



Ex. 266.

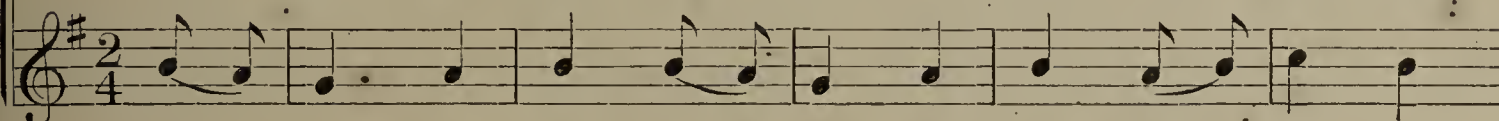




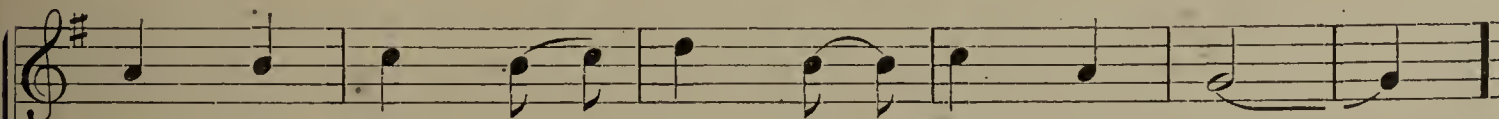
No. 41.

116 = 

1. In the sum - mer night, When the moon shines bright, And the air is
2. From the pale blue bell, In the for - est dell, From the wa - ter -
3. With mirth and glee, And min - strel - sy, Their rev - els
4. And round and round, On the moss - y ground, They dance with



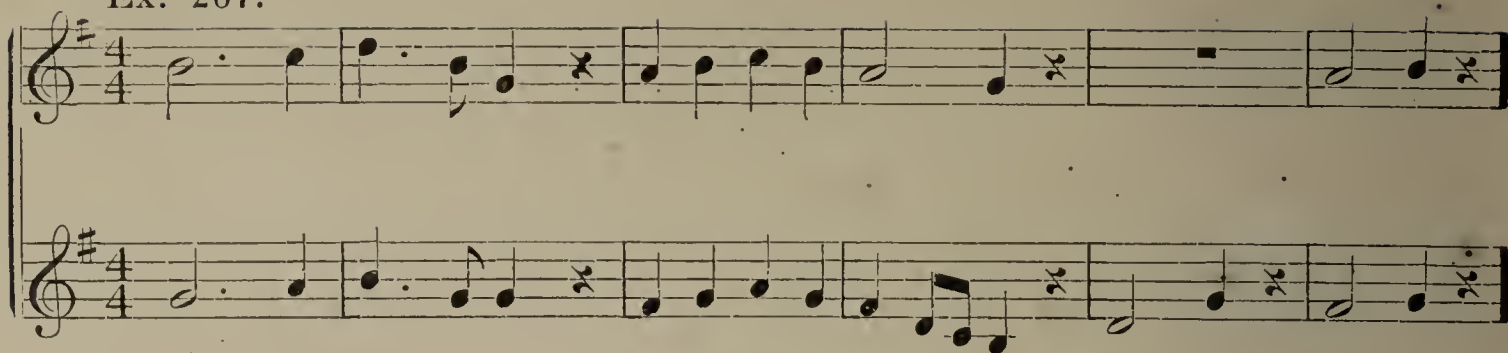
calm and still, The fair - ies wake By
 li - ly's cup; And from sweet re - pose In the
 they re - new; The feast they eat Is
 might and main; But at morn - ing's light They



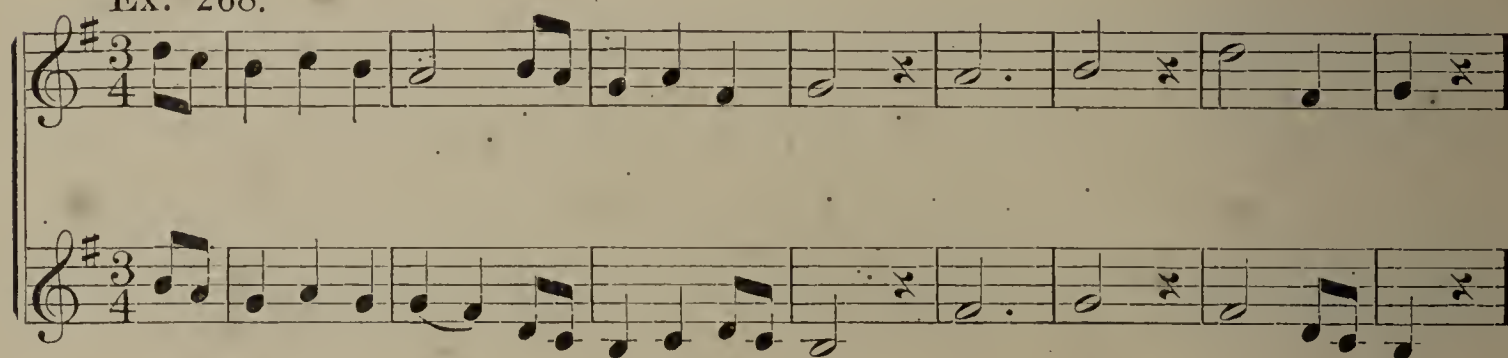
stream and lake, In val - ley and on hill. . . .
 fra - grant rose, The ti - ny fays spring up. . . .
 hon - ey sweet, And they quaff the glis - tening dew. . . .
 flee from sight, And hide in the flowers a - - gain. . . .



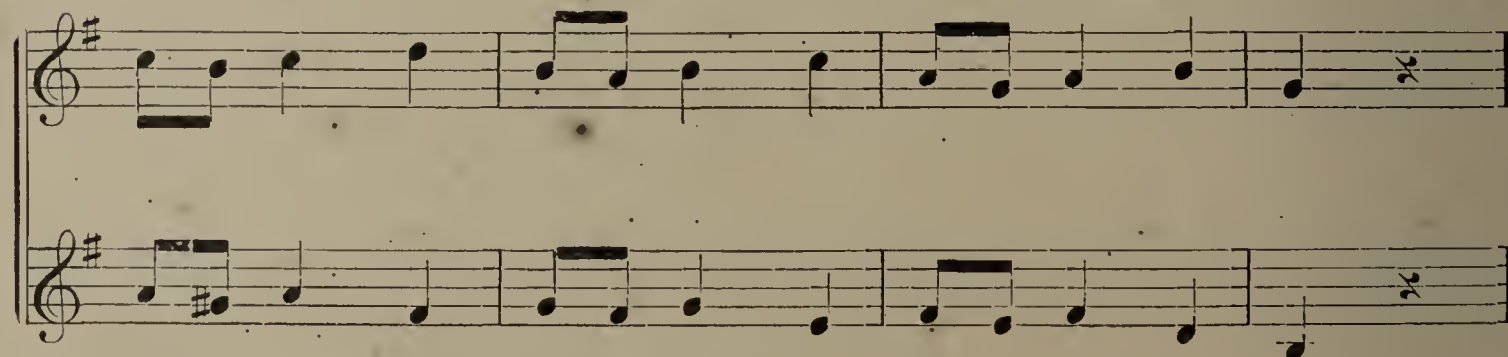
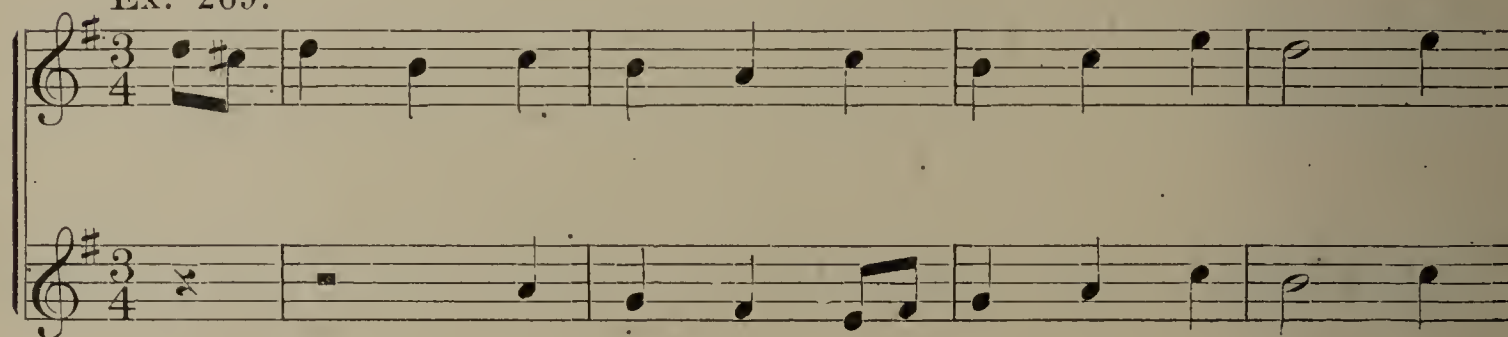
Ex. 267.



Ex. 268.





Ex. 269.

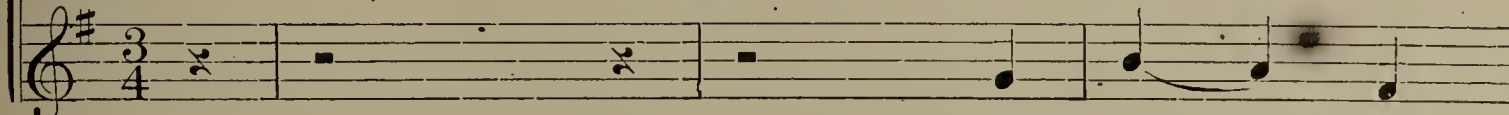



No. 42.

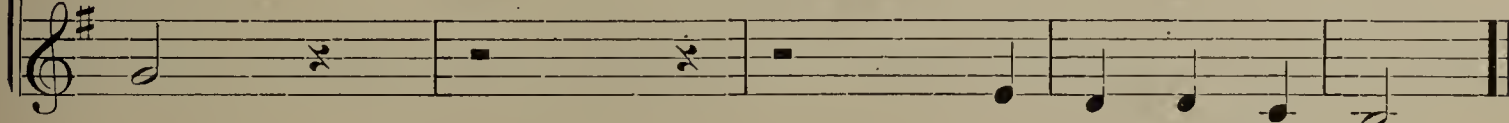
EVENING MUSIC.

126 = 


1. The win - dow is o - pen, The gar - den is
 2. There scrapes on his fid - dle The ka - ty - did
 3. His torch for the danc - ers, The fire - - fly
 4. The moths glide like snow - flakes So si - lent their

still; But hark to the mu - sic That comes from the hill!
 shrill, And from the wood an - swers The sad whip-poor-will.
 brings; While the mer - ry mos - qui - to Both waltz - es and sings.
 wings, And frogs in the mead - ow Are jol - ly as kings.



MRS. ANDERSON.

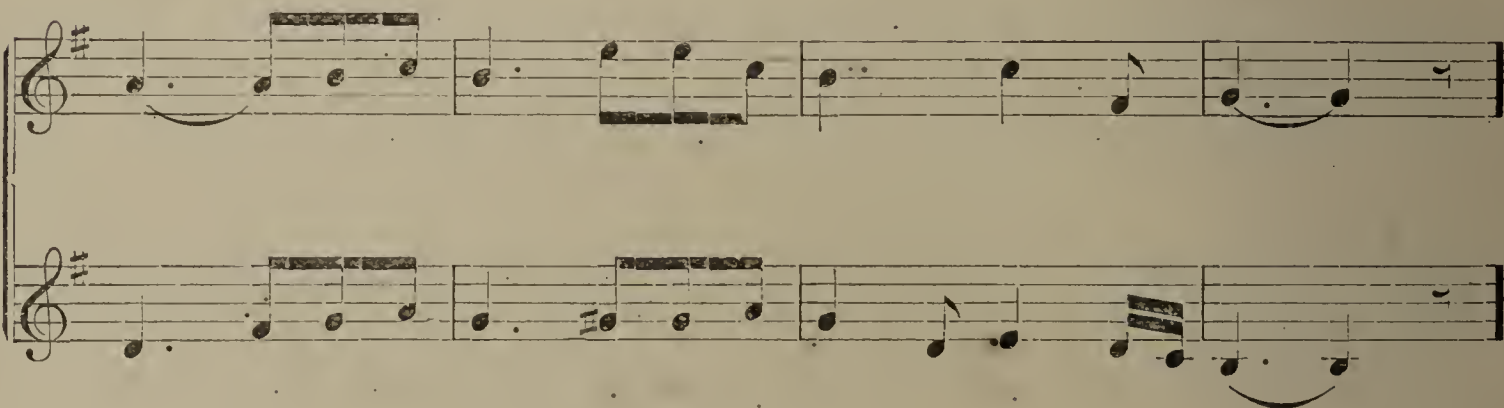
Ex. 270.



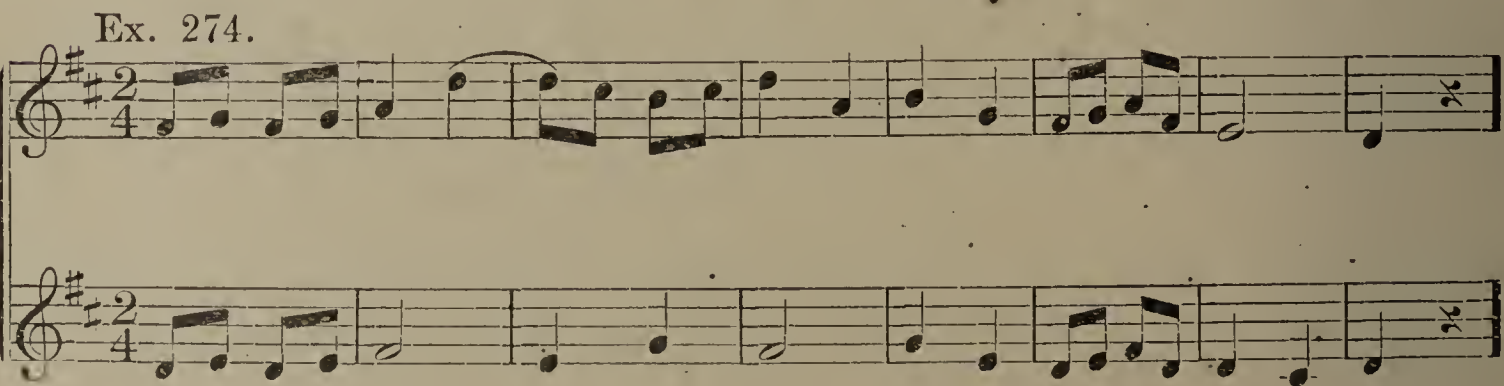
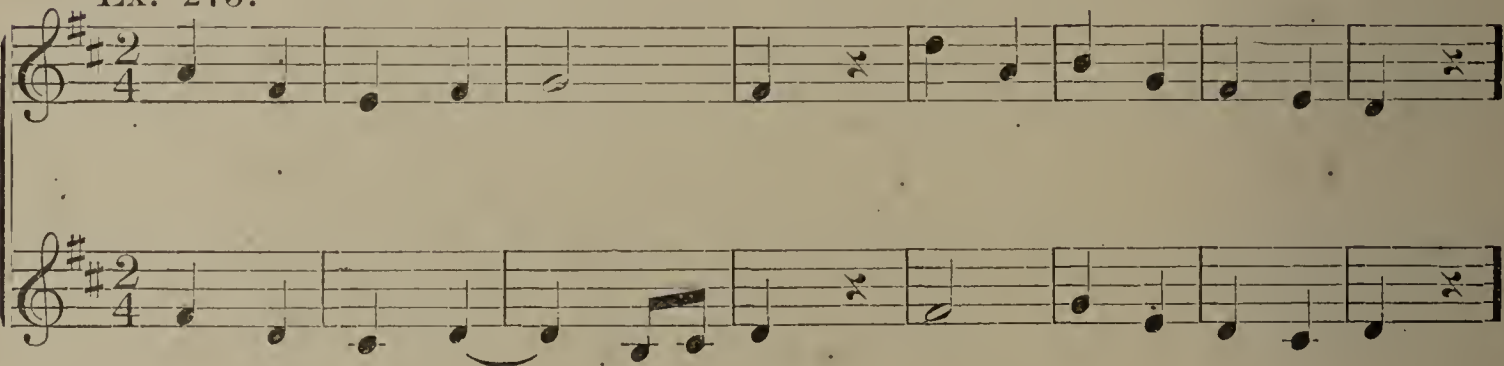
Ex. 271.



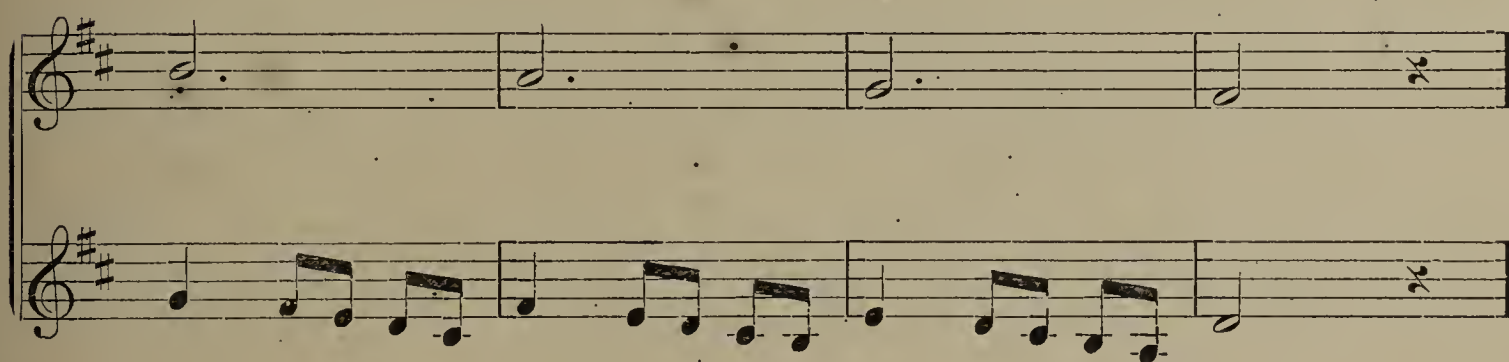
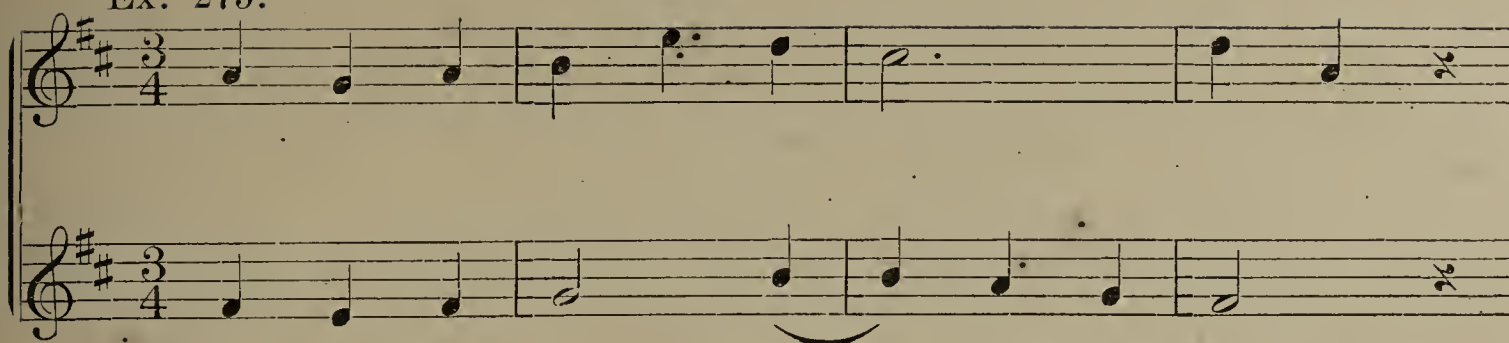
Ex. 272.



Ex. 273.



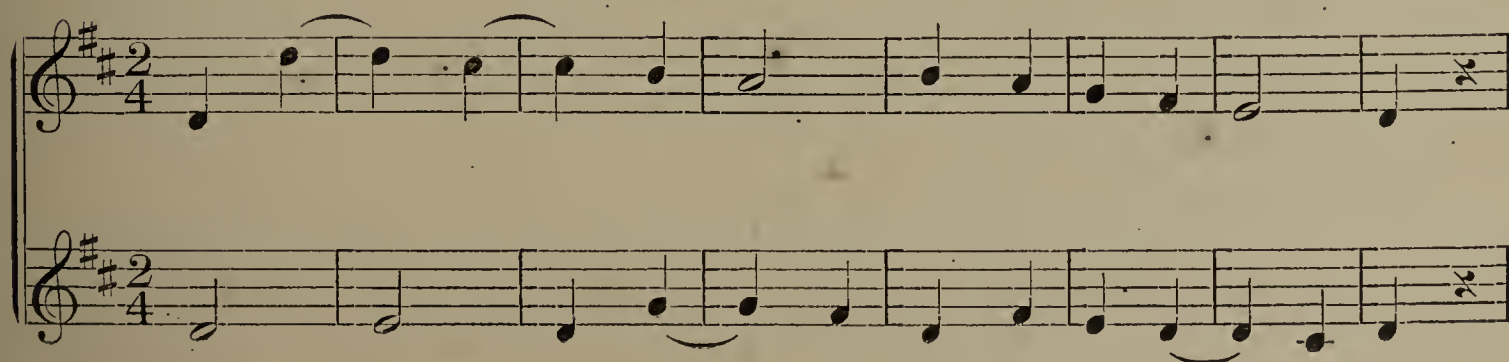
Ex. 275.



Ex. 276.




Ex. 277.

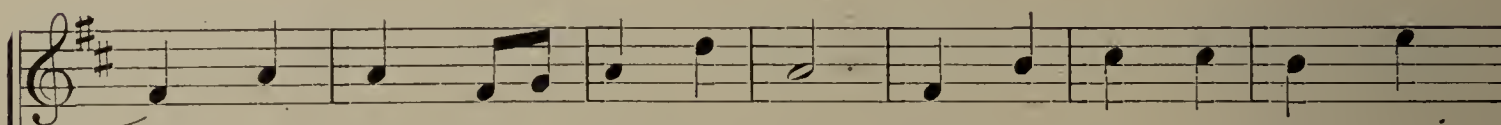




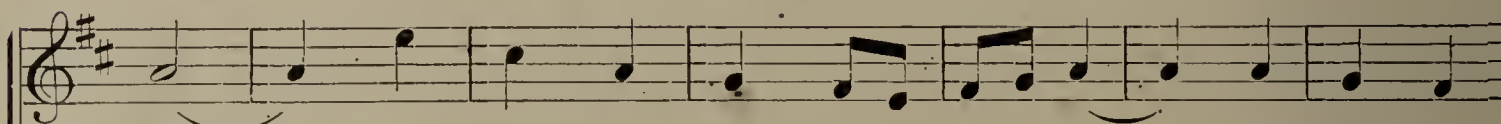
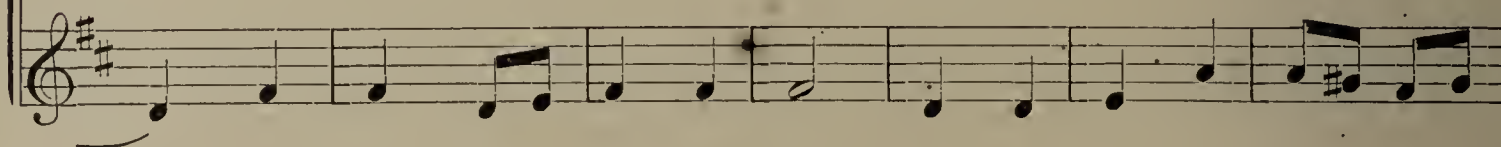
No. 43.

120 = 

1. A thous - and times we hail thee, Thou love - ly ru - ral scene;
 2. At ear - ly morn's a - wak - ing, The tune - ful, glad - some lay,



Thy groves and fields and wood - lands, Thy garb of cheer - ful
 By na - ture's cho - rus chant - ed, Be - gins the wel - come



green. : How pure thy crys - tal foun - tains, How clear thy
 day. And midst the sun's bright glow - ing, Till eve - ning's



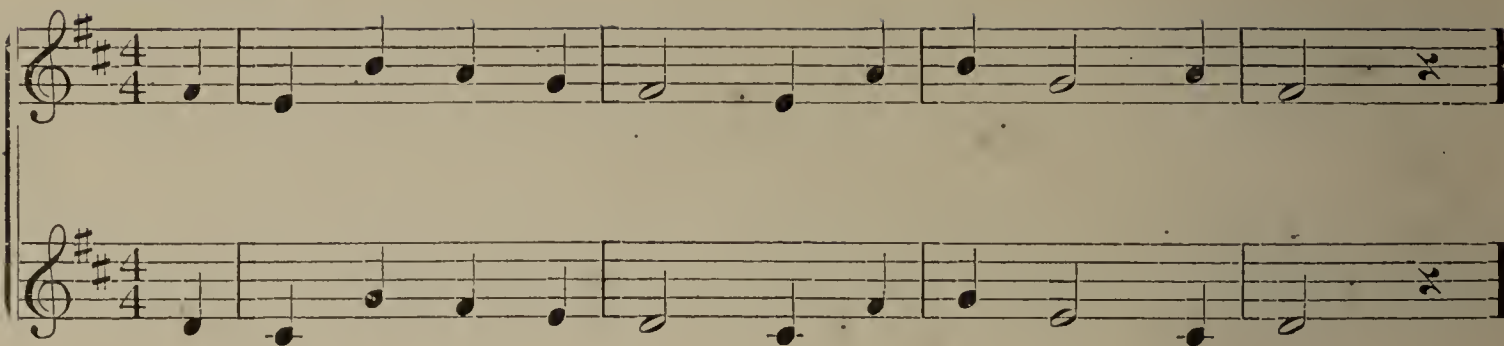
purl - ing rills, How sweet the tuft - ed flow - erets That blos - som
dew - y fall, In tones of mel - low sweet-ness These feathered

on thy hills! That blos - som on thy hills! Thy
war - blers call; These feath - ered war - blers call; No

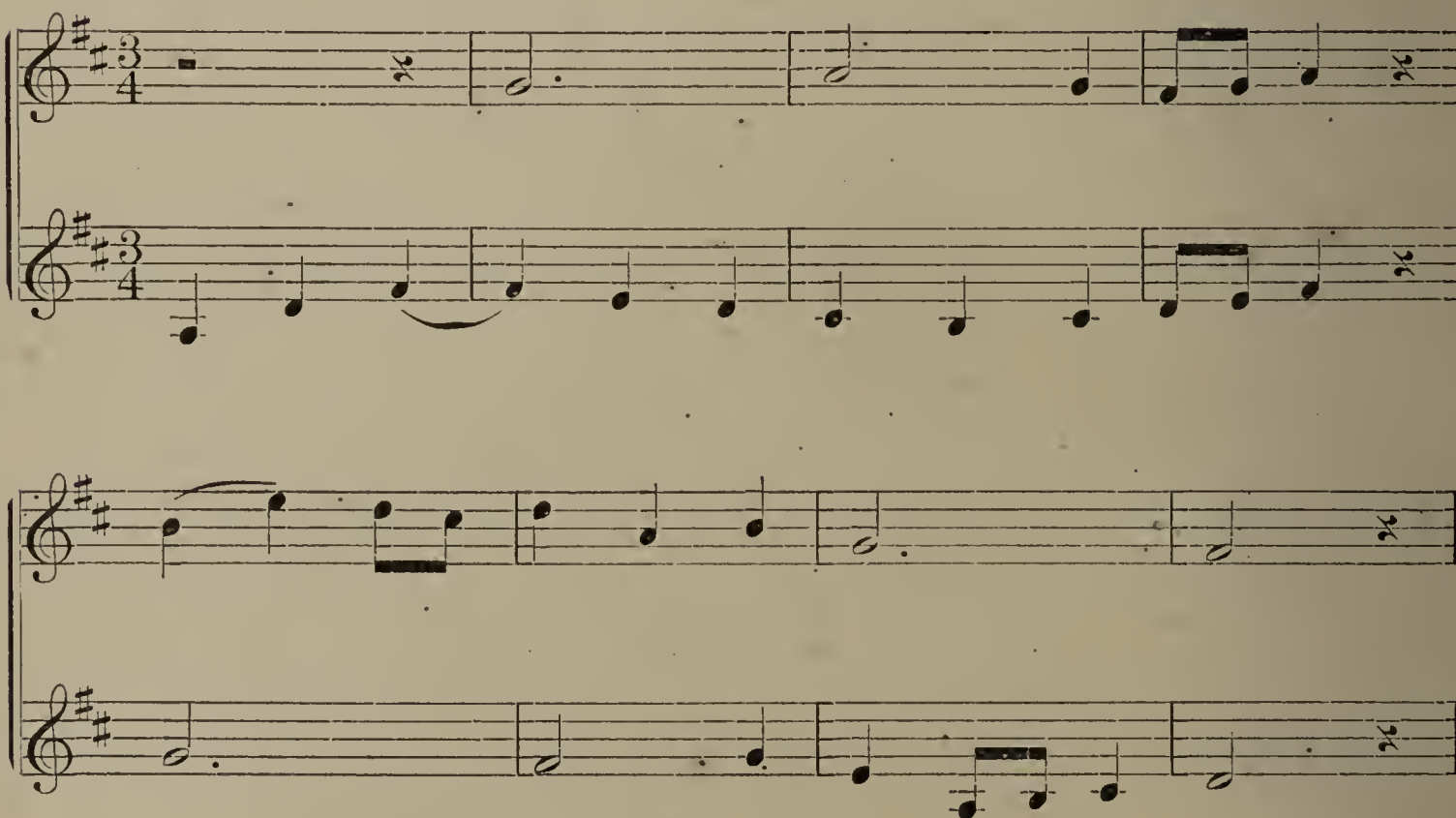
scene of blush - ing beau - ty My heart with pleas - ure fills. Thy
pal - ace knows such pleas - ure; No spa - cious, gild - ed hall. No

scene of blush - ing beau - ty My heart with pleas - ure fills.
pal - ace knows such pleas - ure; No spac - ious, gild - ed hall.

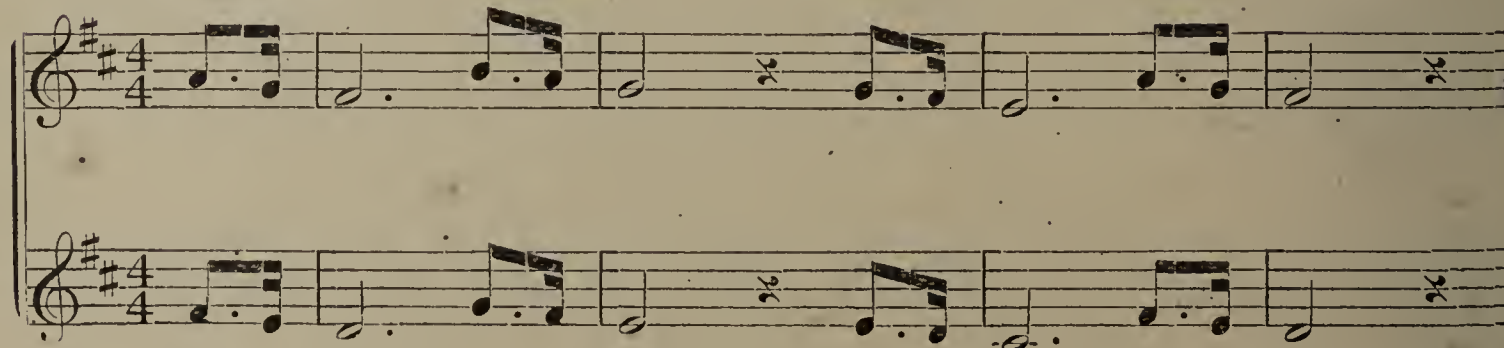
Ex. 278.




Ex. 279.



Ex. 280.



NO. 44. DREAM KISSES.

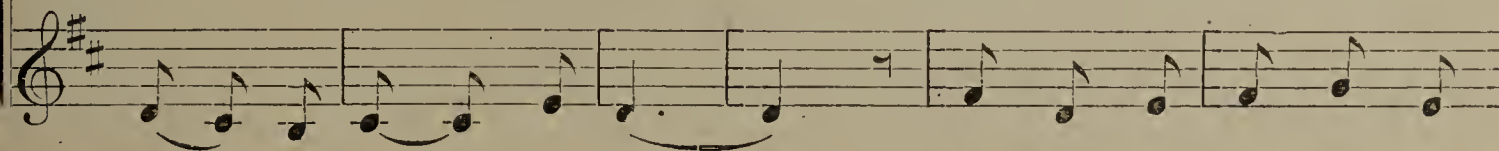
132 = 

1. Who is that kiss-ing our ba - by,
2. For if you lis - ten, you'll hear her,
3. Yet see those two pur - ple pan - sies,
4. Look at their queer lit - tle fac - es,

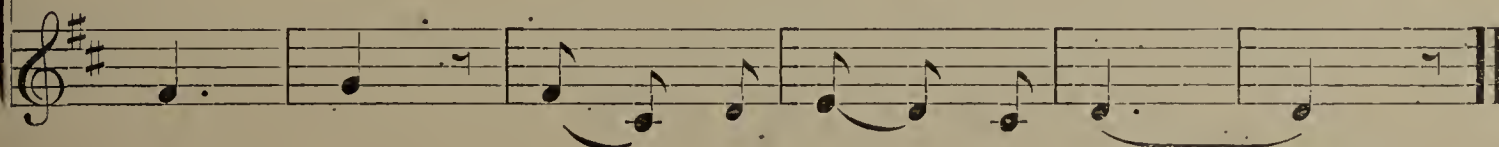


Fast a - sleep in her bed?
 Kissing so soft and light;
 Ly - ing close to her ear;
 How like ba - bies they seem:

Some lit - tle dream - an - gel,
 When there is no - bod - y
 She told them fun - ni - est
 May be they crept from their

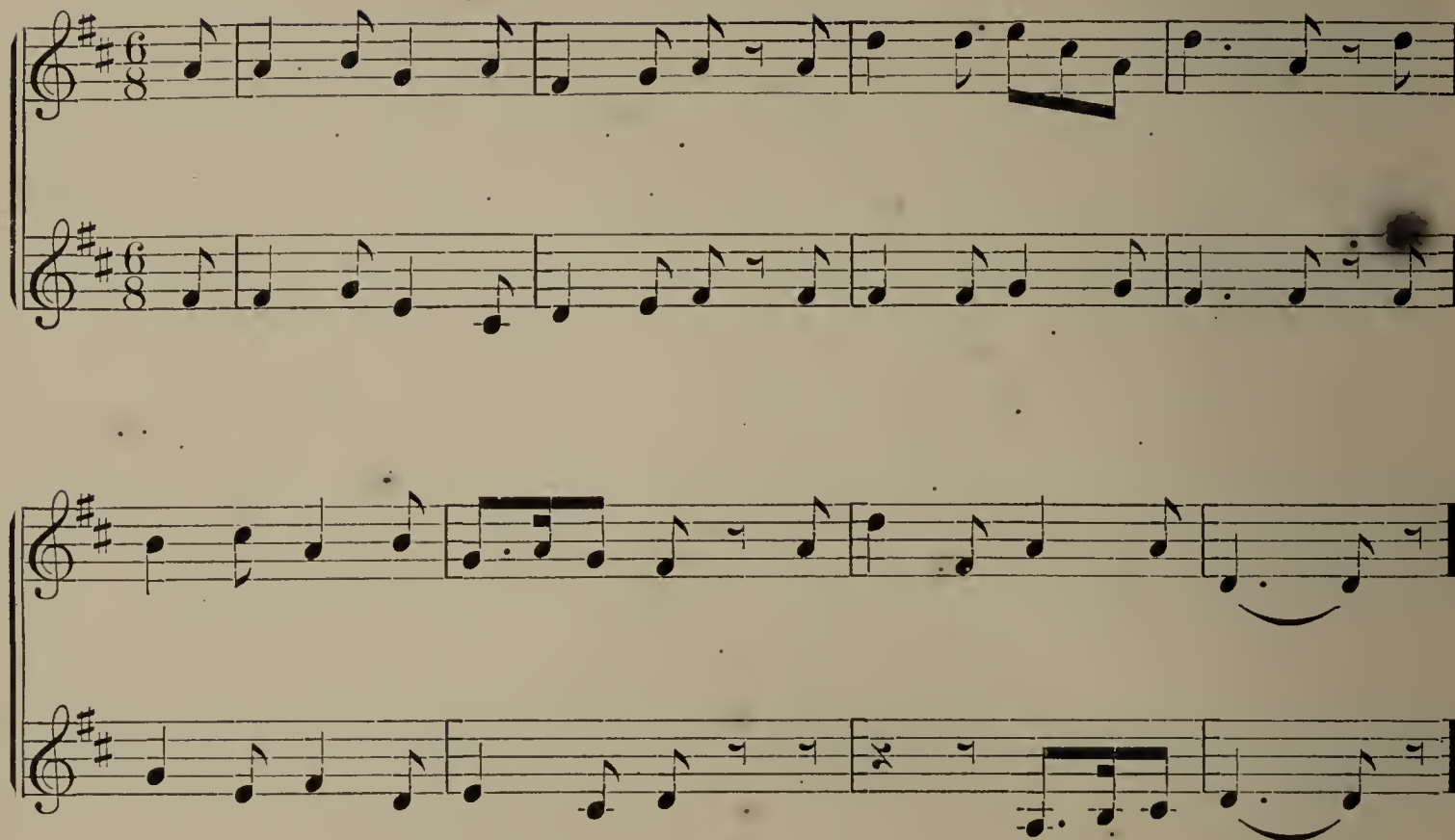


may be, Hov - er - ing o - ver - head.
 near her, All a - lone in the night.
 fan - cies, Think - ing that they could hear.
 pla - ces, Kissed her soft in her dream.

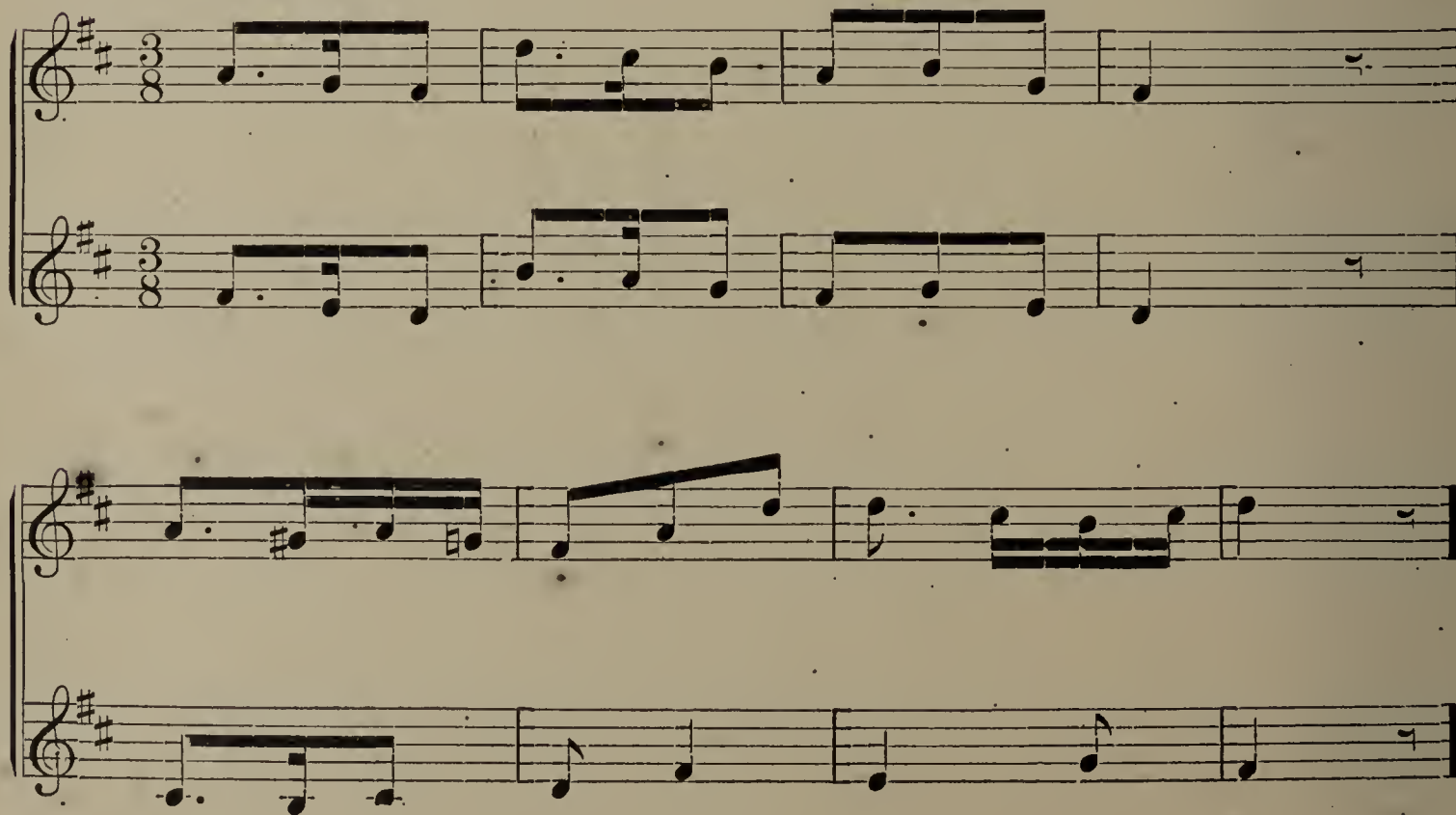


MRS. ANDERSON.

Ex. 281.

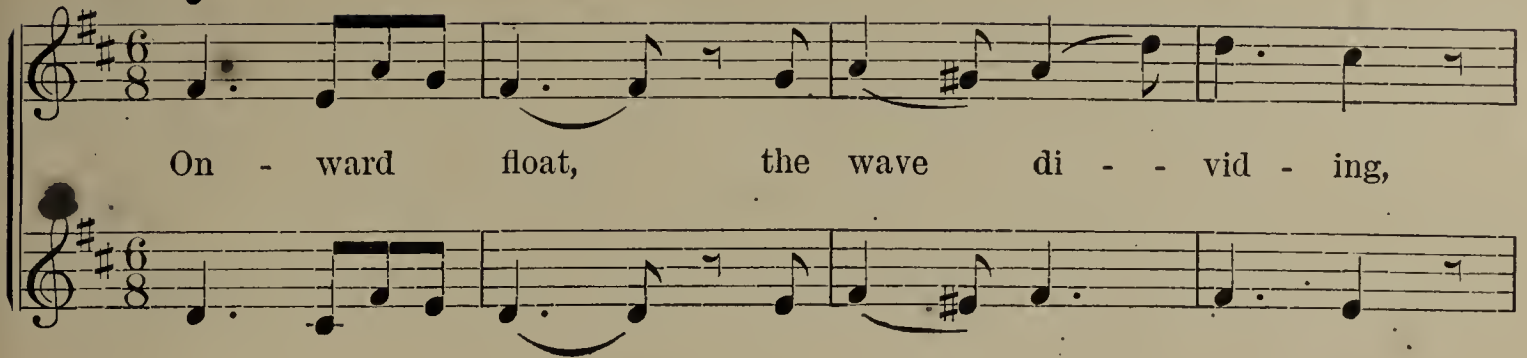


Ex. 282.



No. 45.

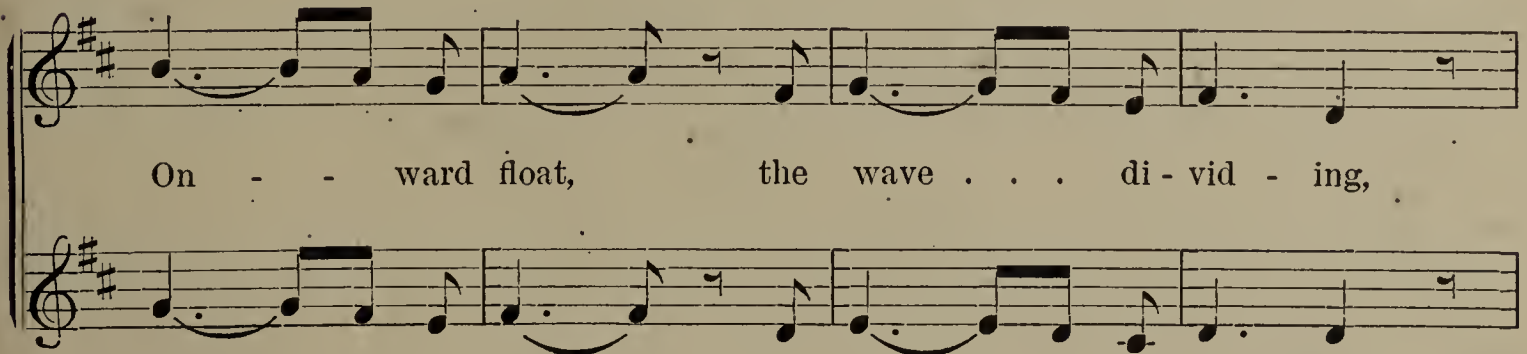
ONWARD FLOAT!

66 = 

On - ward float, the wave di - - vid - ing,



Go, my bark, se - rene - - ly glid - ing;

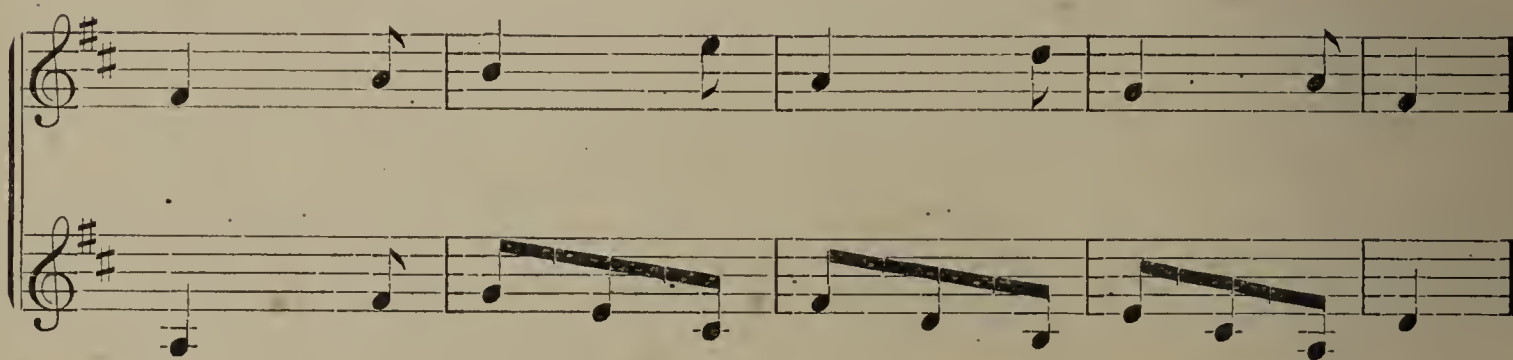
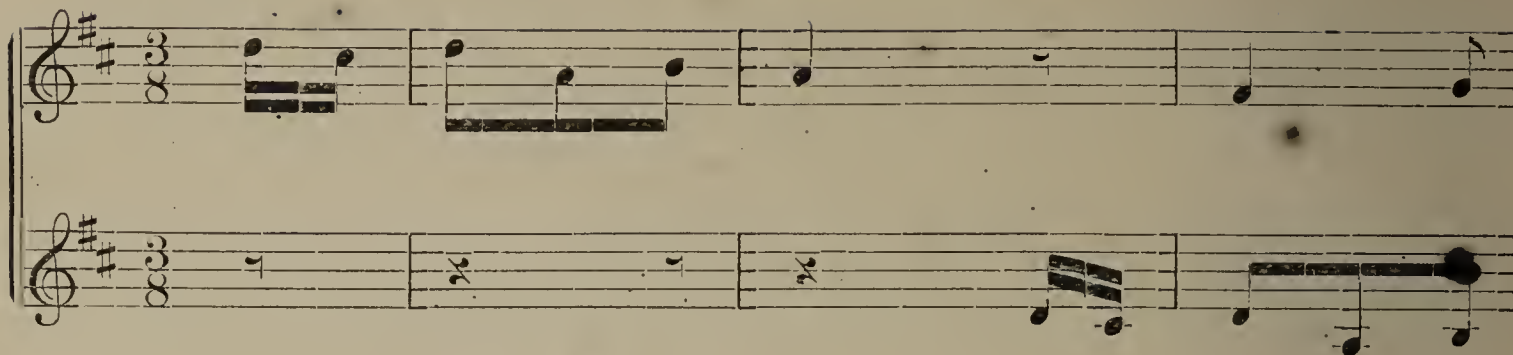


On - - ward float, the wave . . . di - vid - ing,

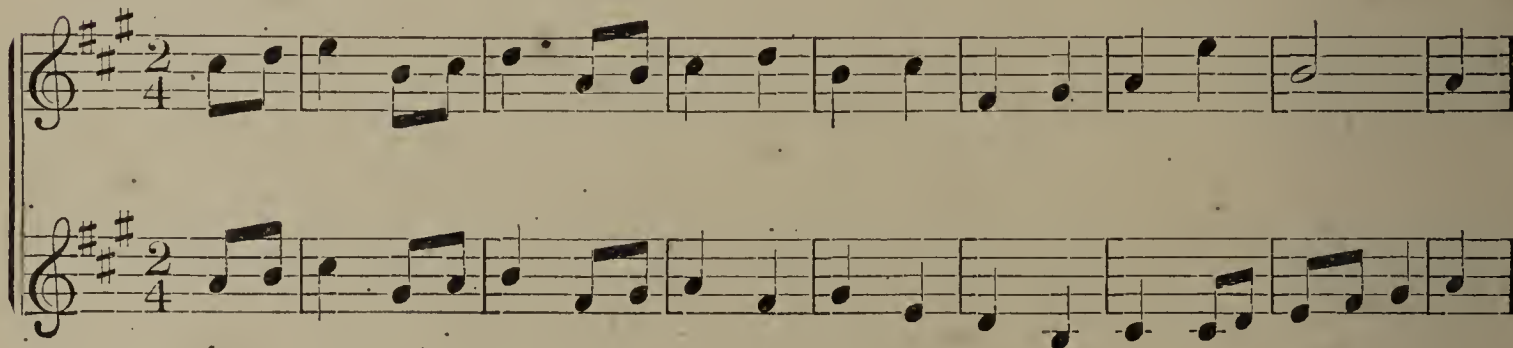


Go, my bark, se - rene - - ly glid - ing.

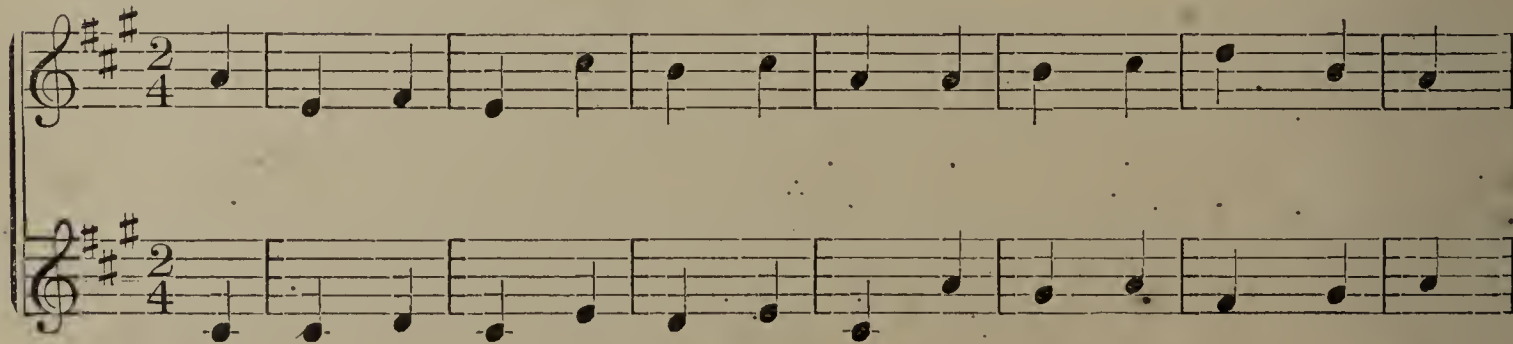
Ex. 283.



Ex. 284.



Ex. 285.



No. 46.

THE FOUR SEASONS.

88 =

1. Birds are in the wood - land, buds are on the tree,
 2. Fruits are ripe in Au - tumn, leaves are sere and red;

Mer - ry Spring is com - ing, ope the pane and see.
 Then we glean the corn - field, thank - ing God for bread.

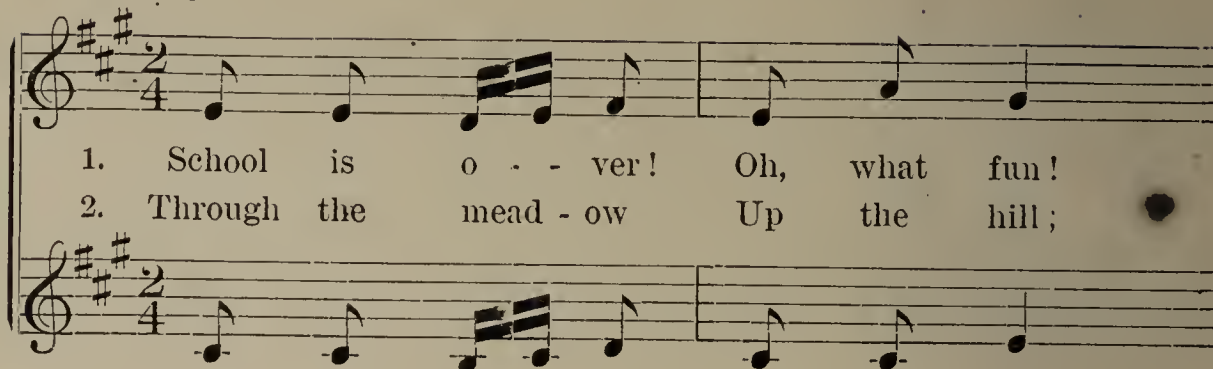
Then come sport - ive breez - es, fields with flowers are gay,
 Then at last comes Win - ter, fields are cold and lorn,
 3. Thus as years roll on - ward, mer - ri - ly we sing,

In the woods we're sing - ing, through the Sum - mer day.
 But there's hap - py Christ - mas, when our Lord was born.
 Thank - ful for the bless - ings all the sea - sons bring.

GERMAN. TR. BY DULCKEN.

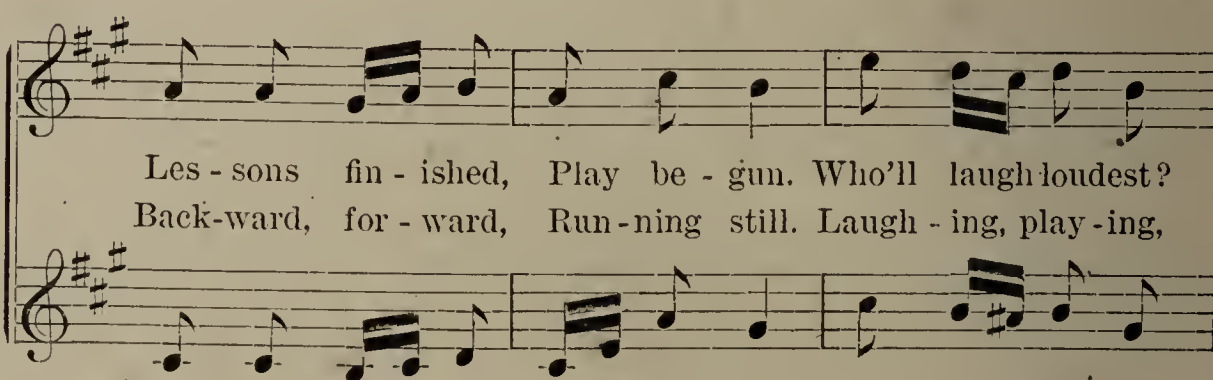
No. 47. SCHOOL IS OVER!

84 = ♩



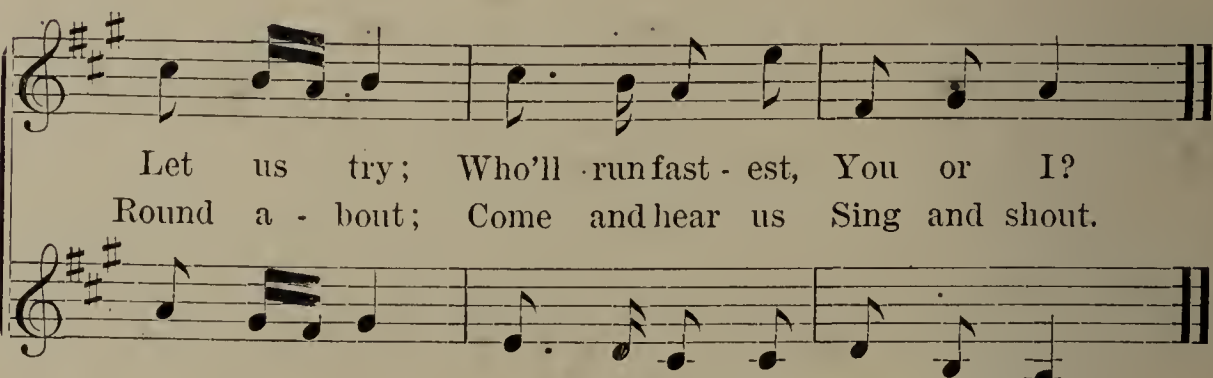
1. School is o - - ver! Oh, what fun!

2. Through the mead - ow Up the hill;



Les - sons fin - ished, Play be - gun. Who'll laugh loudest?

Back - ward, for - ward, Run - ning still. Laugh - ing, play - ing,

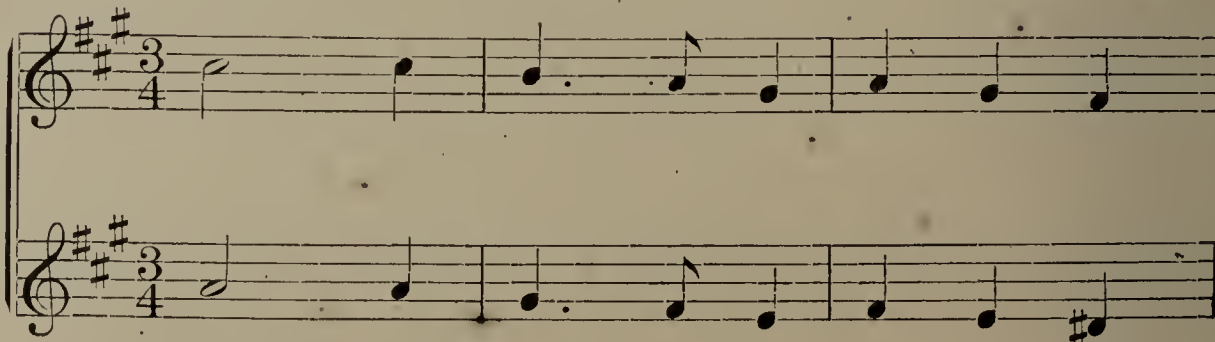


Let us try; Who'll run fast - est, You or I?

Round a - bout; Come and hear us Sing and shout.

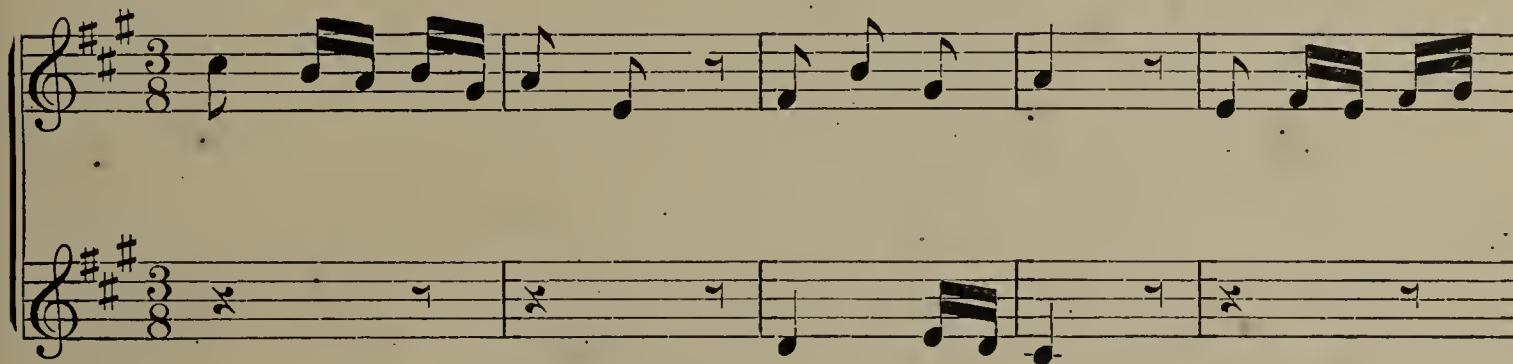
FROM "UNDER THE WINDOW."

Ex. 286.

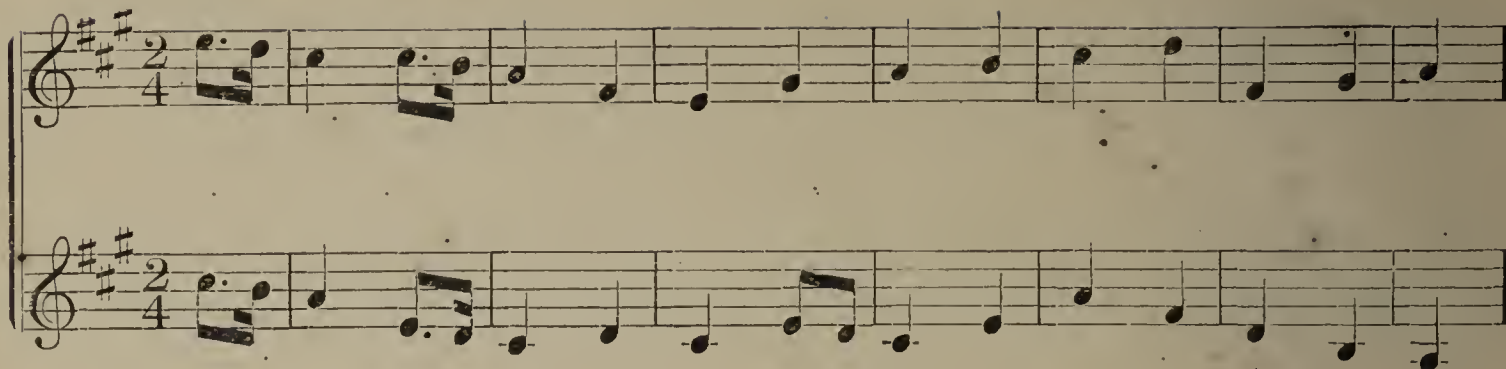




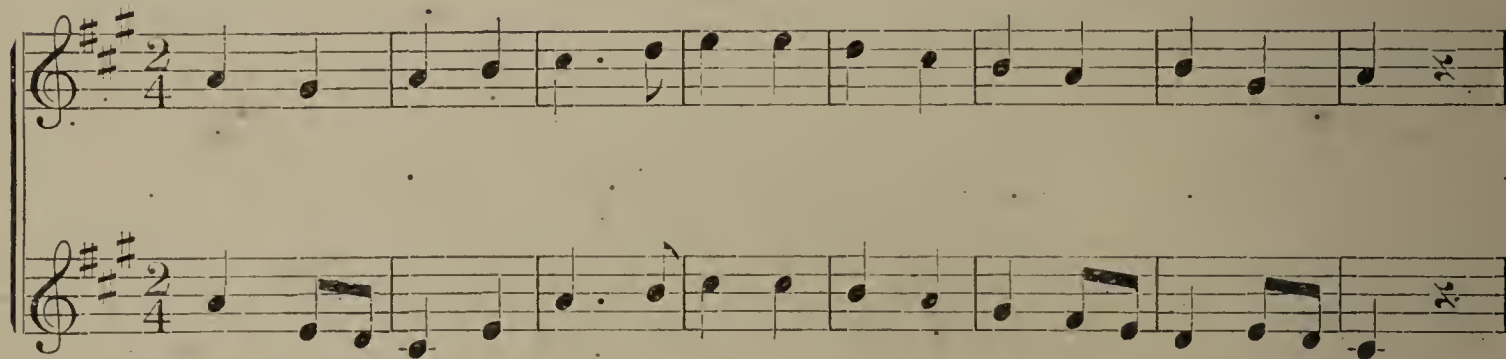

Ex. 287.



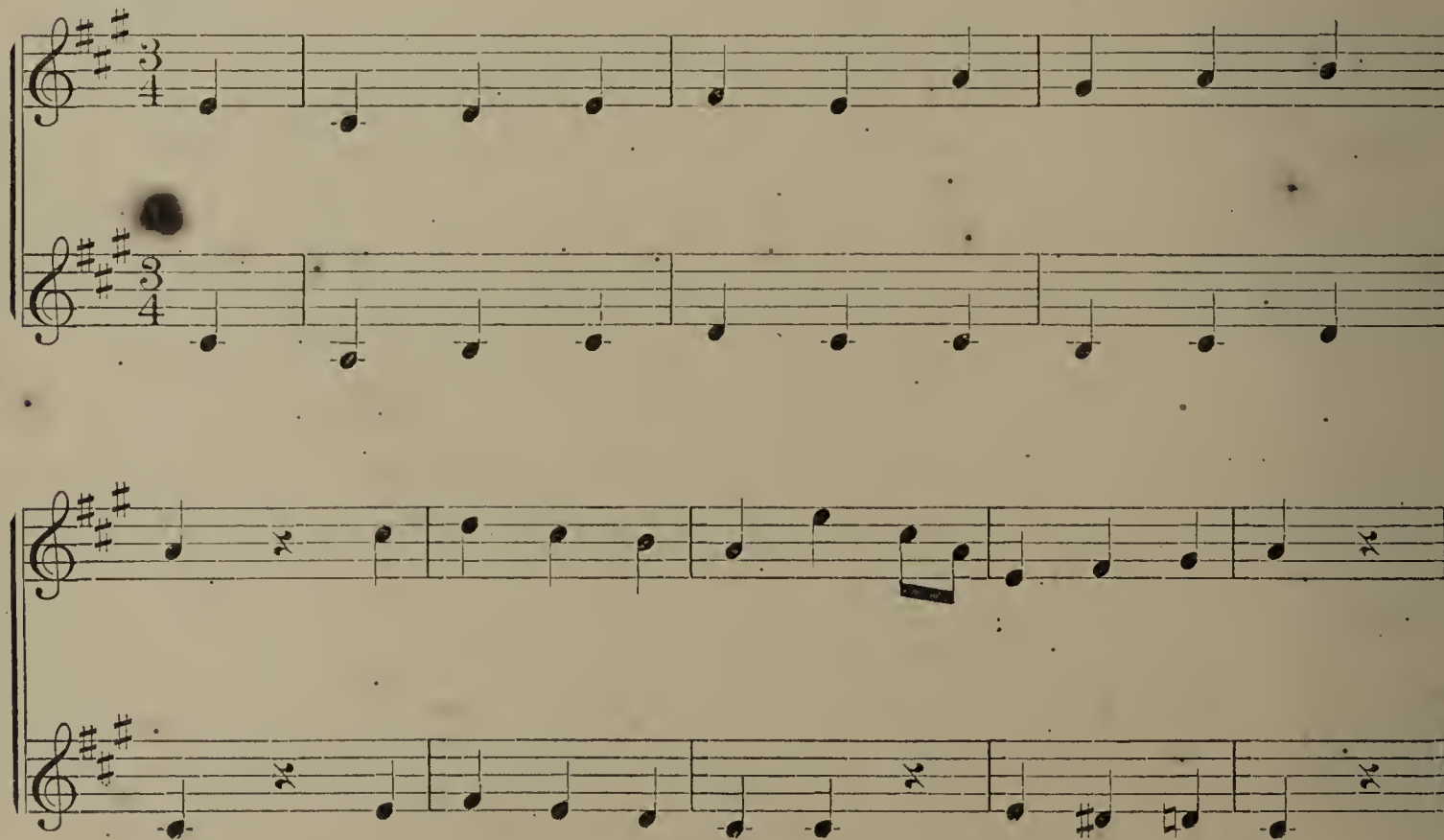
Ex. 288.



Ex. 289.



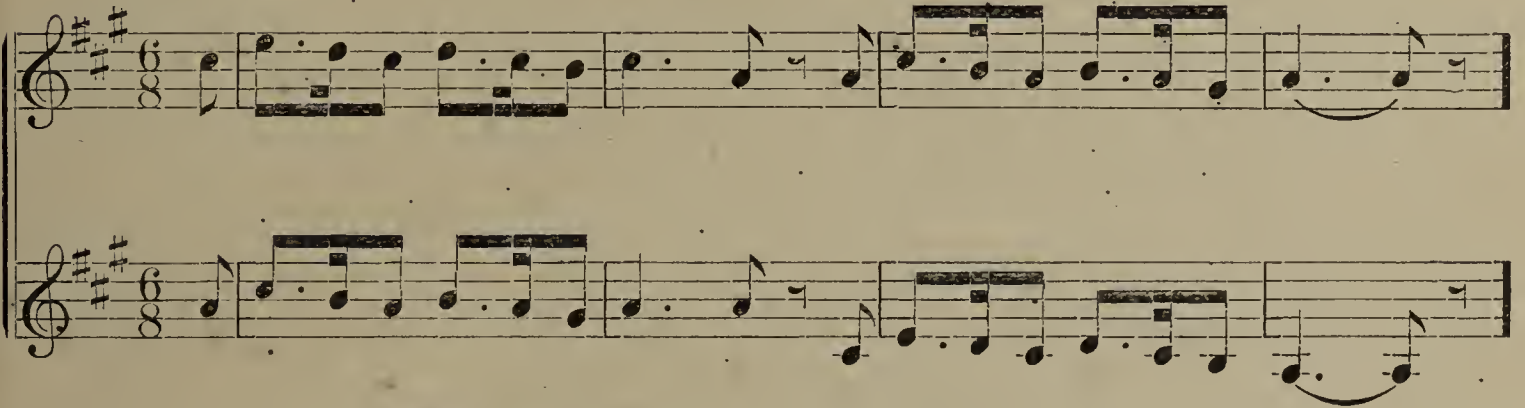
Ex. 290.



Ex. 291.



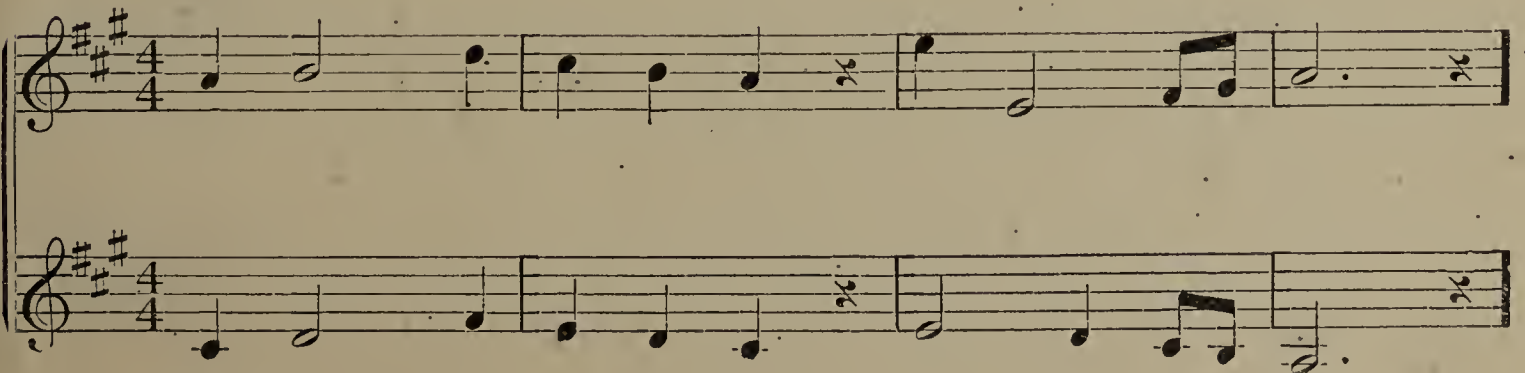
Ex. 292.



Ex. 293.




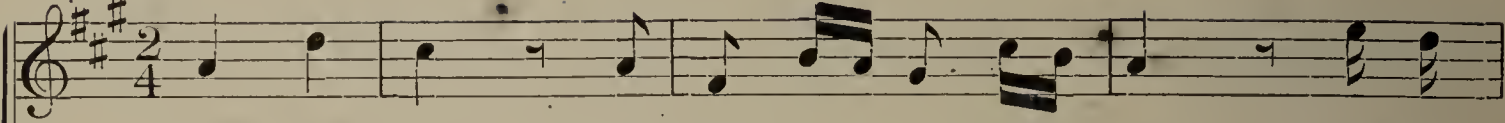
Ex. 294.




No. 48.

MAY SONG.


76 = 



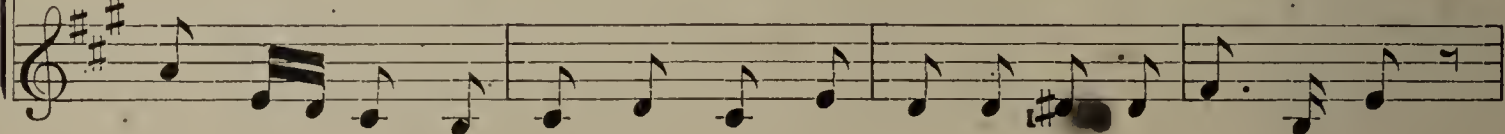
Hail! all hail! Thou mer - ry month of May! We will




has - ten to the woods a - way, And scent the flowers so sweet and gay.



Haste a - way! to hail the mer - ry May. Hark! hark!



hark! To hail the month of May, How the song - sters war - ble



on each spray! And we will be as blithe as they. Then a -

- way, to hail the mer - ry May— The mer - ry, mer - ry,

May! Then a - way, to hail the mer - ry month of May.

Ex. 295.

Ex. 296.

Exercise 296 is written for two systems, each with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The first system consists of two staves. The top staff begins with a treble clef and a key signature of three sharps. The bottom staff begins with a treble clef and a key signature of three sharps. The second system also consists of two staves, continuing the melody and accompaniment from the first system.

Ex. 297.

Exercise 297 is written for two systems, each with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system consists of two staves. The top staff begins with a treble clef and a key signature of three sharps. The bottom staff begins with a treble clef and a key signature of three sharps. The second system also consists of two staves, continuing the melody and accompaniment from the first system.

Ex. 298.

Exercise 298 is written for two systems, each with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system consists of two staves. The top staff begins with a treble clef and a key signature of three sharps. The bottom staff begins with a treble clef and a key signature of three sharps. The second system also consists of two staves, continuing the melody and accompaniment from the first system.

Ex. 299.

Exercise 299 is a musical exercise in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four staves. The first staff contains a sequence of eighth and quarter notes, with rests indicated by a double bar line and a repeat sign. The second staff begins with a whole rest, followed by a repeat sign, and then continues with eighth and quarter notes. The third and fourth staves continue the melodic line with various note values and rests, ending with a repeat sign.

Ex. 300.

Exercise 300 is a musical exercise in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four staves. The first staff begins with a quarter note, followed by eighth and quarter notes, and includes rests indicated by a double bar line and a repeat sign. The second staff continues the melody with eighth and quarter notes, also featuring rests. The third staff starts with a whole rest, followed by a repeat sign, and then continues with eighth and quarter notes. The fourth staff continues the melodic line with eighth and quarter notes, ending with a repeat sign.



No. 49.

FANCIES.

72 = OR 144 =

1. I would be a cloud-let, Drift - ing o'er the blue, With its flee - cy
 2. I would be a zeph - yr, Wan - der - ing at will, O'er the heathery

softness, And its changing hue ; When the morning shineth, Full of gold - en
 moorland, Up the thy - my hill ; Rust - ling thro' the green leaves, Rippling o'er the

rest, But when day de - clin - eth, In the glow - ing west,
 brook, Steal - ing rar - est fra - grance From each flowery nook,

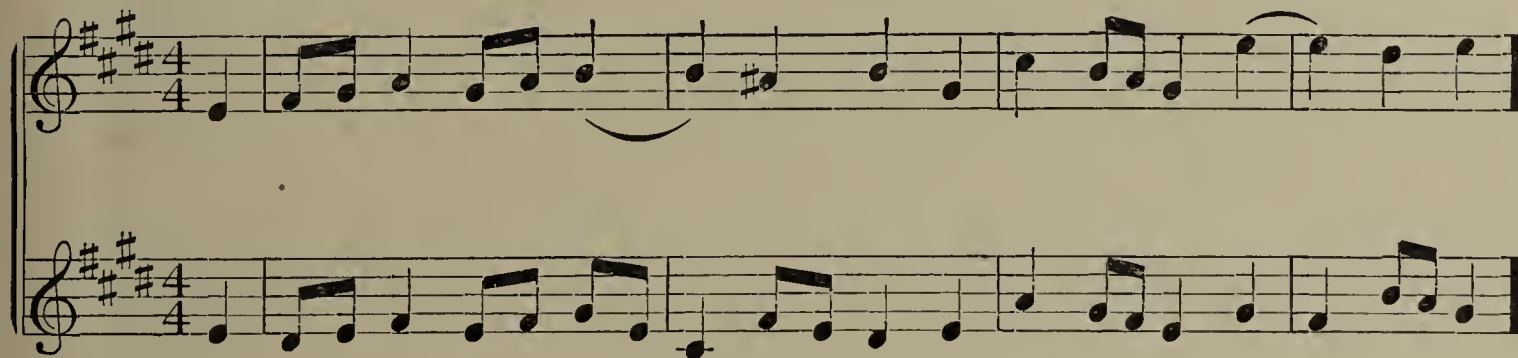
By the fad - ing sun - set kist In - to ten - der am - e - thyst.
 And, at noontide, sleep - ing well, In the li - ly's nod - ding bell.

W. W. CALDWELL.

Ex. 301.



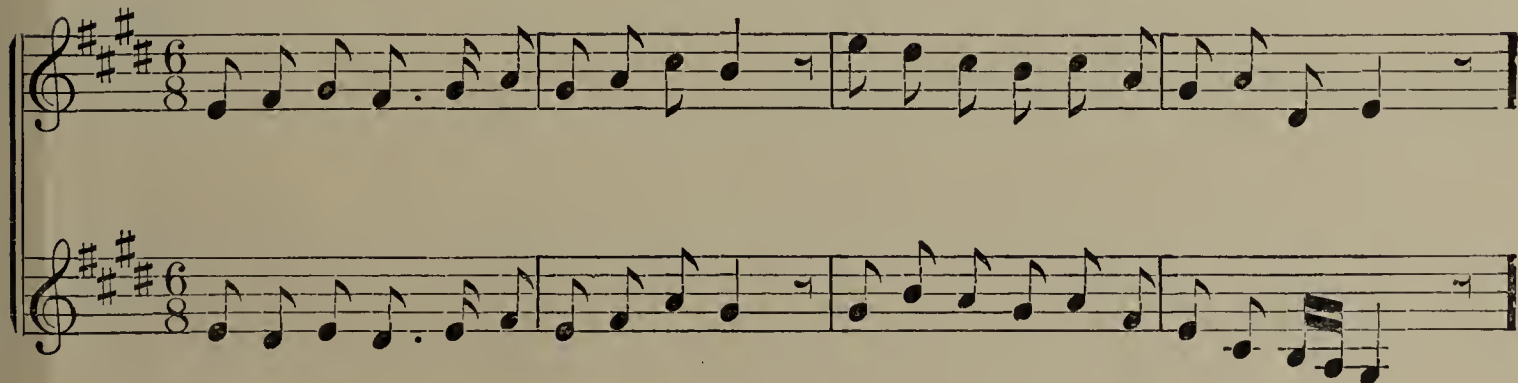
Ex. 302.




Ex. 303.




Ex. 304.


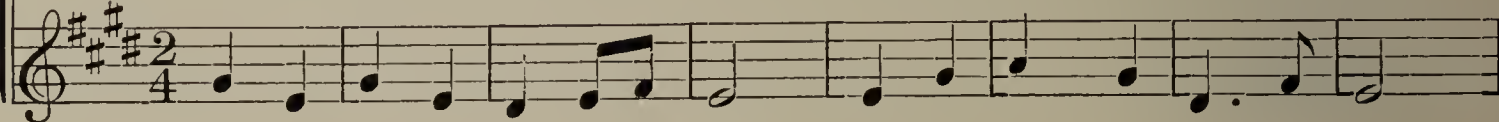


NO. 50. BLUE-BIRD ON YON LEAFLESS TREE.

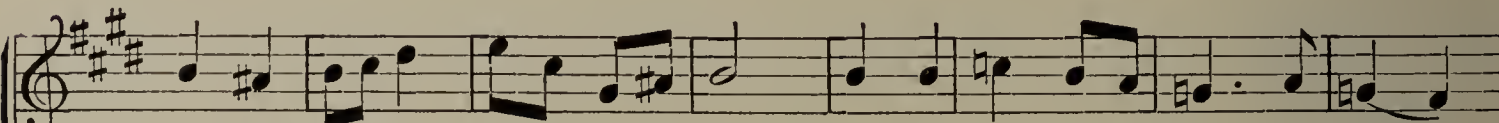
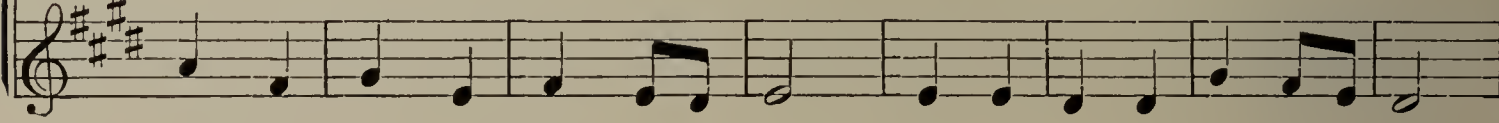
112 = 



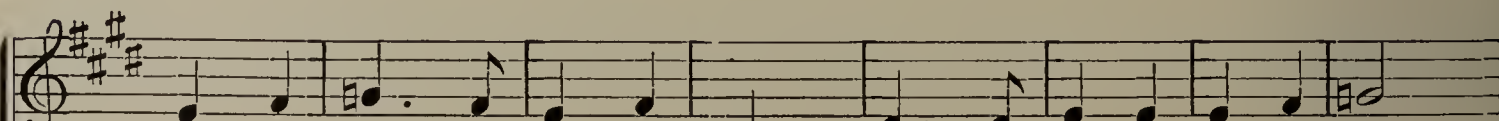
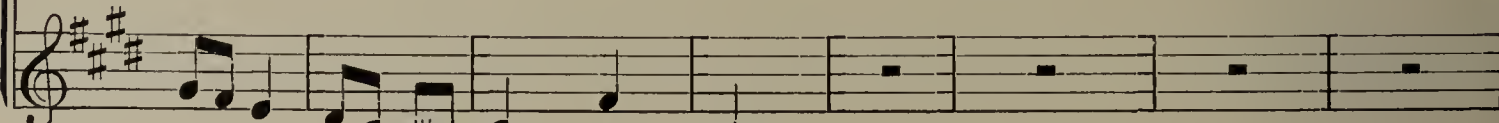
Blue-bird! on yon leaf - less tree, Dost thou car - rol thus to me?




"Spring is com - ing! Spring is here! Spring is com - ing! Spring is here!"



Say'st thou so, my bir - die dear? What is that in mist - y shroud,

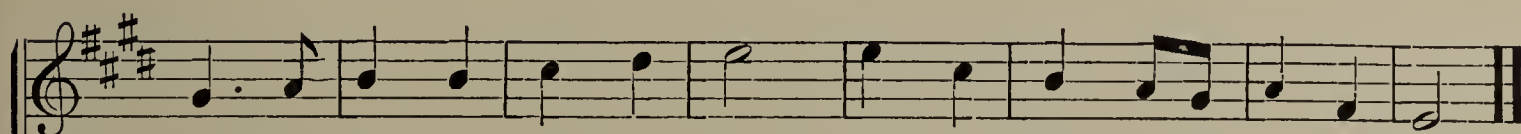
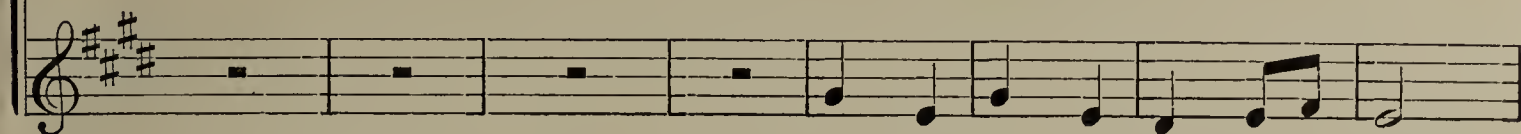


Steal - ing from the dark - ened cloud? Lo! the snowflakes gathering round,





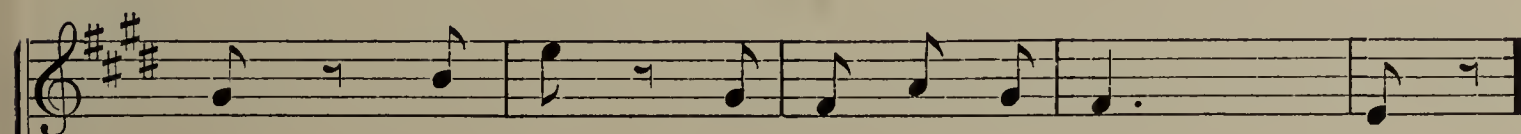
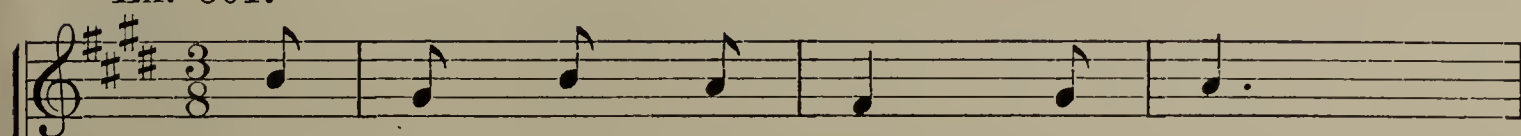
Set - tle o'er the whitened ground—Yet thou sing - est, blithe and clear,



“Spring is com - ing! Spring is here! Spring is com - ing! Spring is here!”




Ex. 301.





No. 51.

BO-PEEP.

116 = 

1. Bo - peep, ear - ly snow - drop, Cried the sil - ver - winged
 2. Bo - peep, laughed the wind - flower At the foot of the

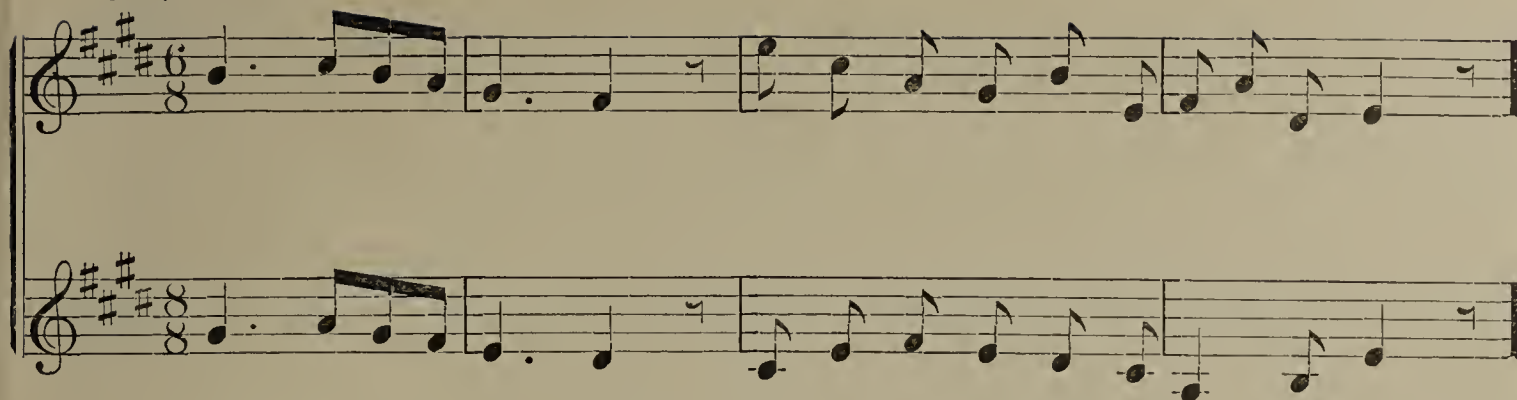
snow, Our game is a short one, For I must
 tree, Vio - let and blue - bird I hear, I

go, Bo - peep, fair - y wood - moss, Cried the gay A - pril
 see, Bo - peep, sang the rob - in, Are you all fast a -

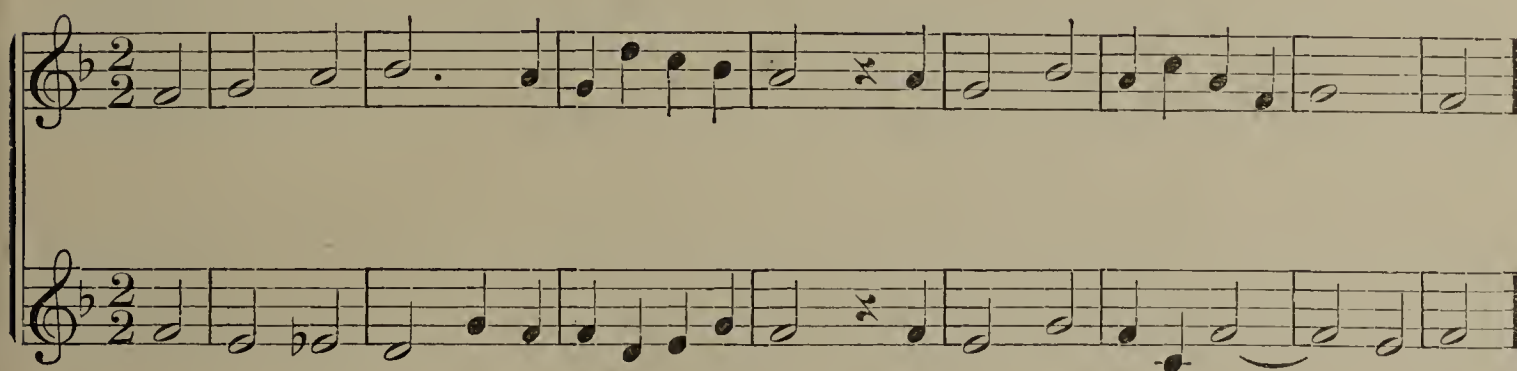
shower, I may play hide and seek, Full half an hour.
 sleep? Ap - ple blooms, but - ter - flies, Bo - peep, Bo - peep!

MRS. ANDERSON.

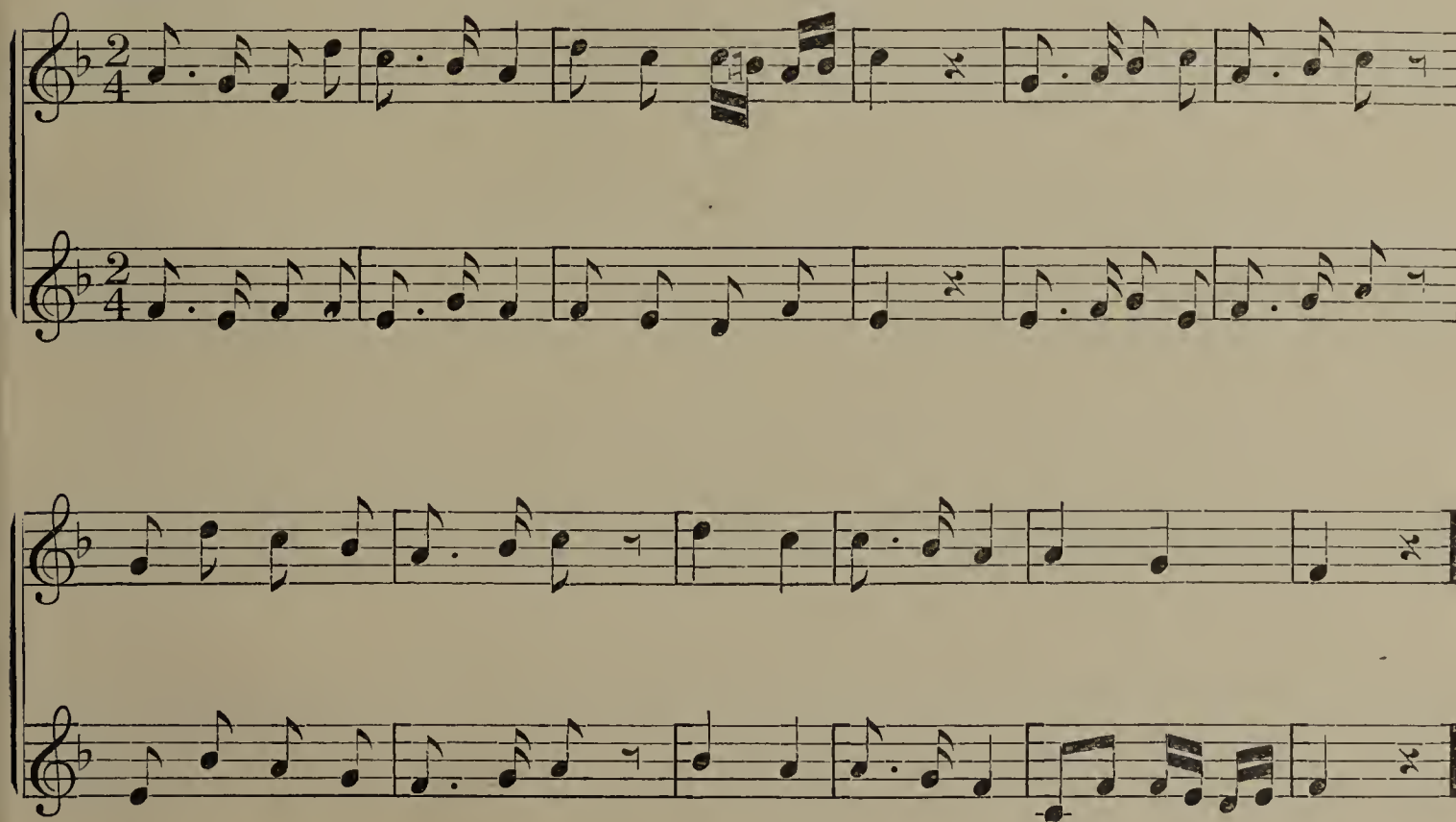
Ex. 306.



Ex. 307.



Ex. 308.



NO. 52. THE FLOWER OF WUNDERHOLD.

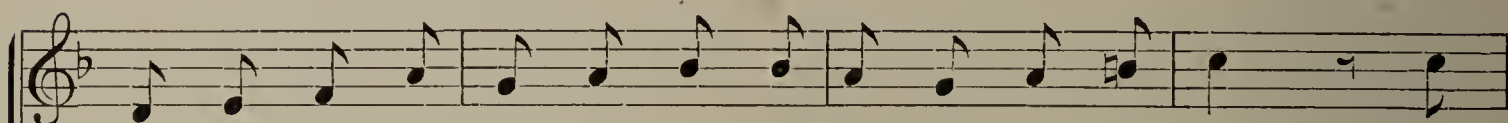
60 = ♩ or 120 = ♪



There blooms a flower, its home is nigh, But where, I shall not tell; That



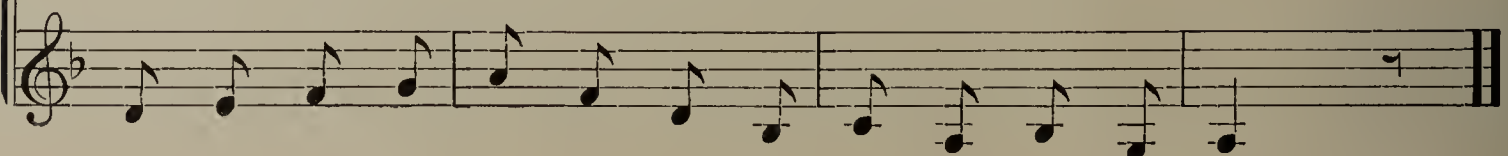
pleas - es well both heart and eye, Like sun - light through the dell : More



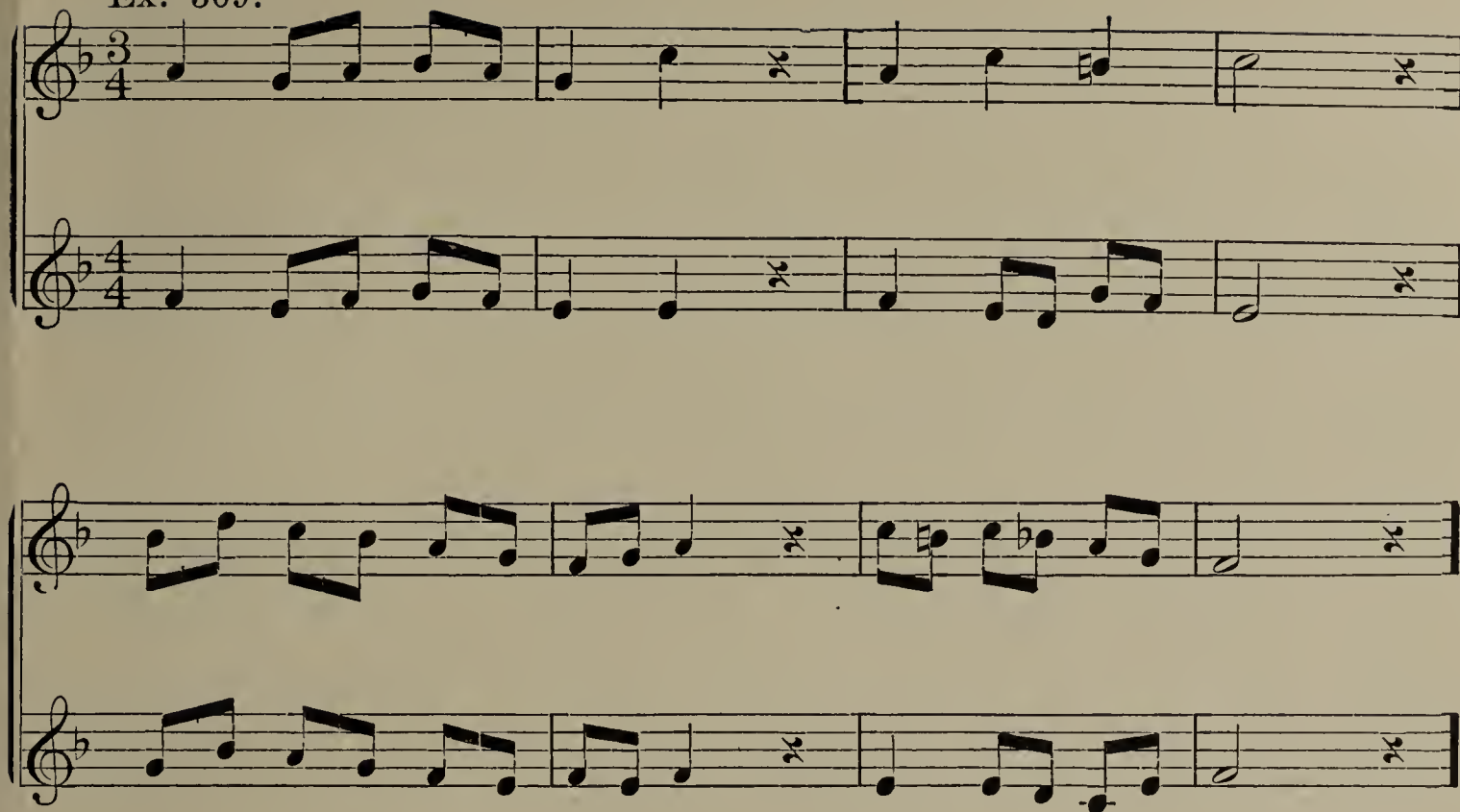
pre - cious 'tis than pearl or gold, And there - fore called we know, The



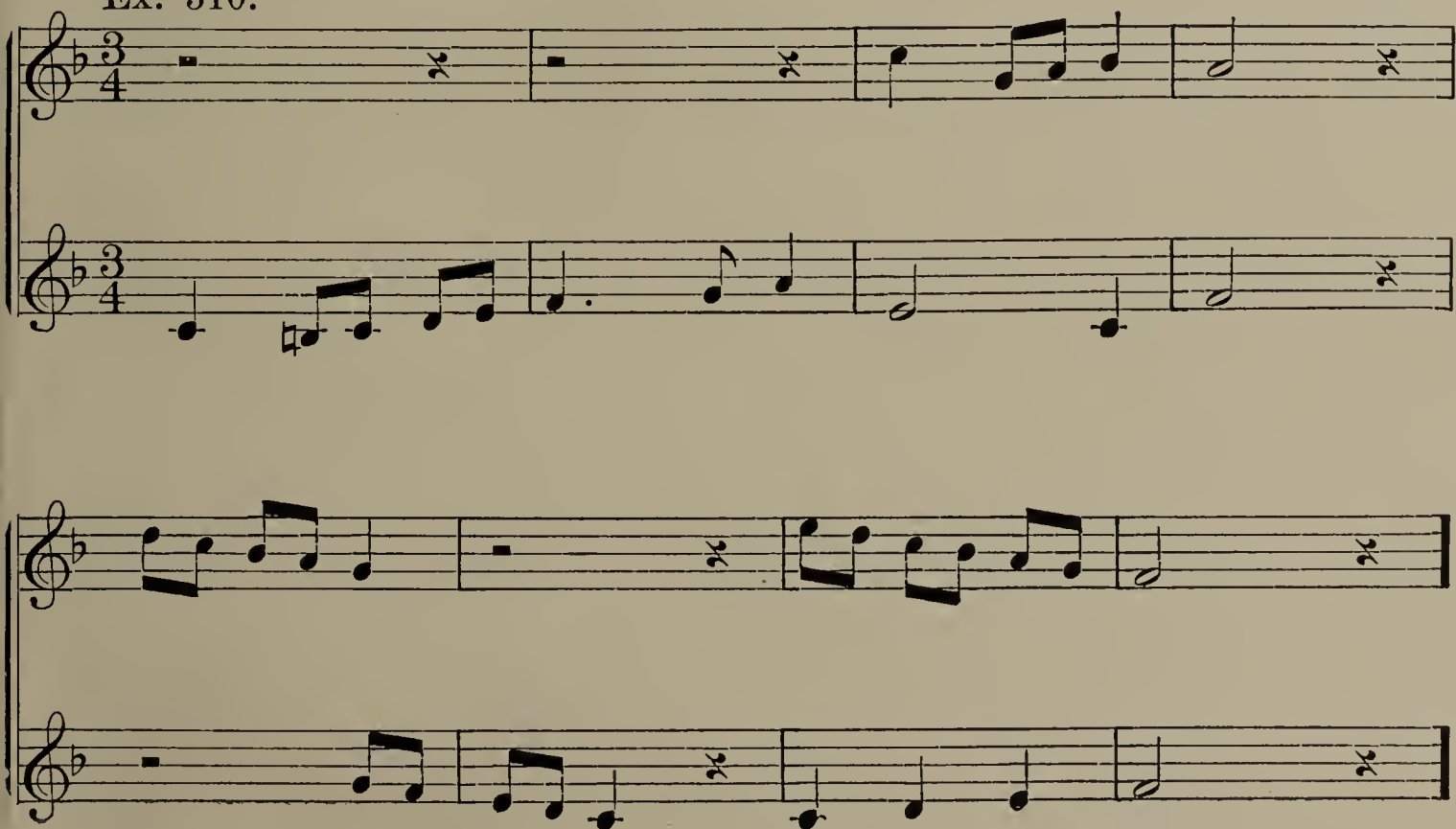
lit - tle flower of Wun - der - hold, And with good reason so.



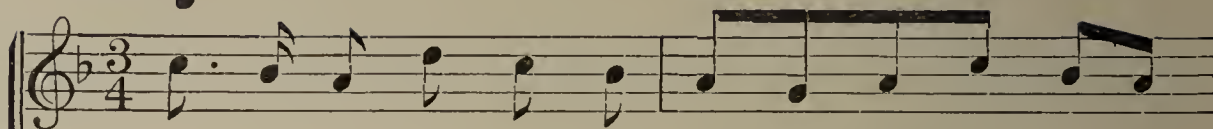

Ex. 309.



Ex. 310.



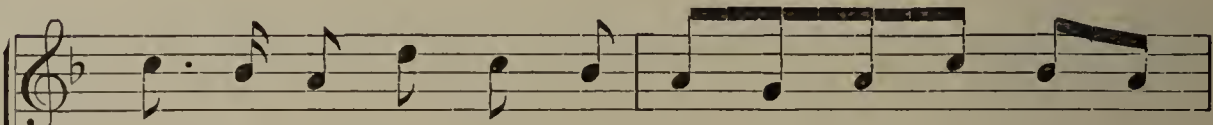
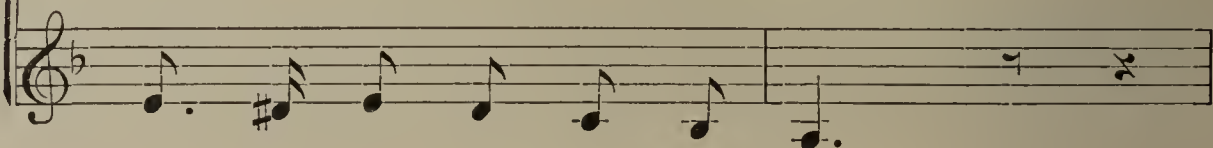
NO. 53. SPRING'S DELIGHTS.

96 = 

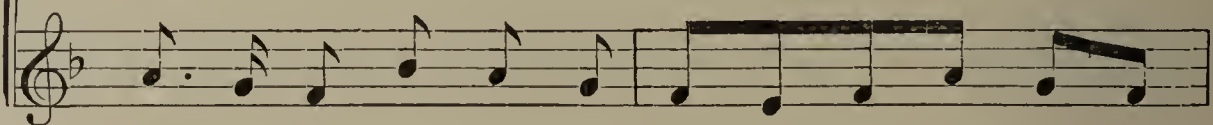
Spring's de-lights are all re - viv - - - ing,



Ver - dant leaf - lets clothe the spray;



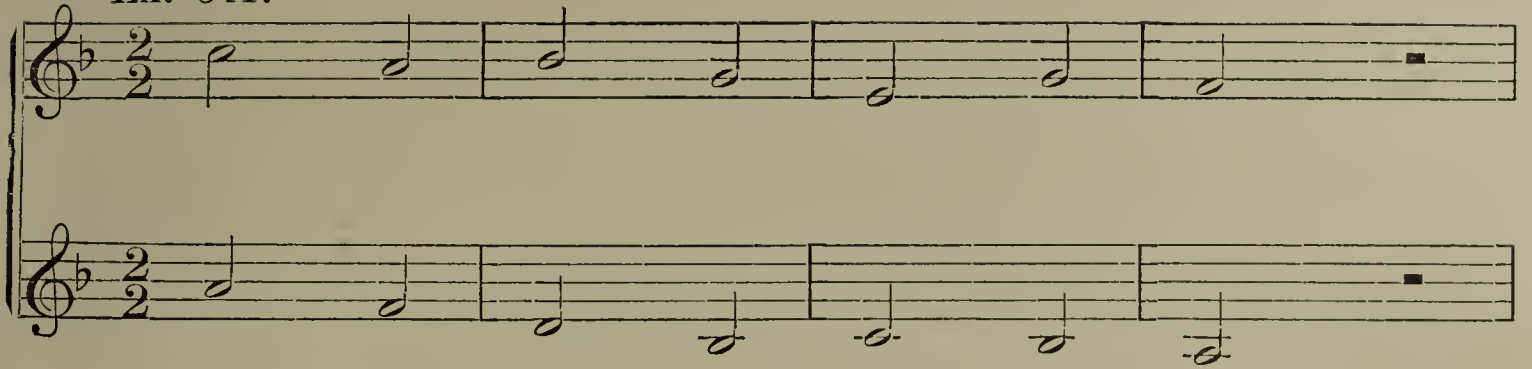
Haw-thorn buds give joy - ful ti - - - ding.



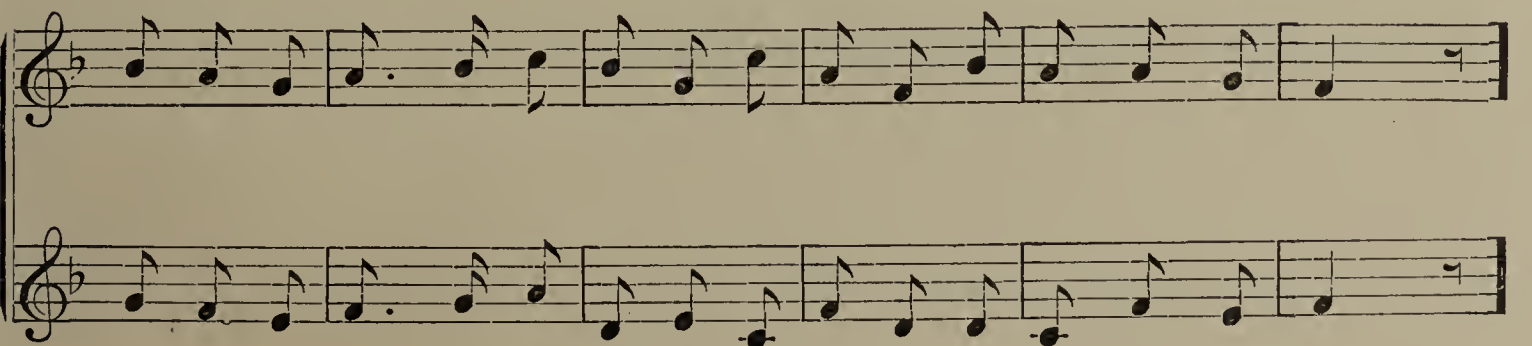
Wel - come news, 'tis blithe May - day!



Ex. 311.


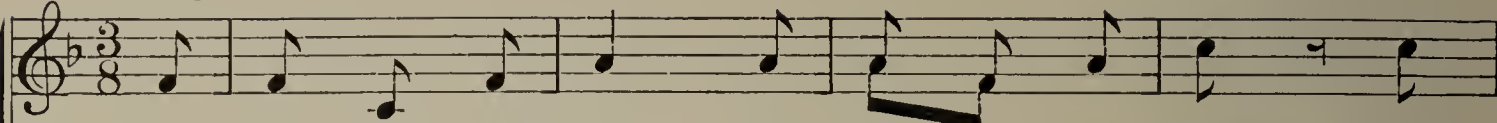


Ex. 312.

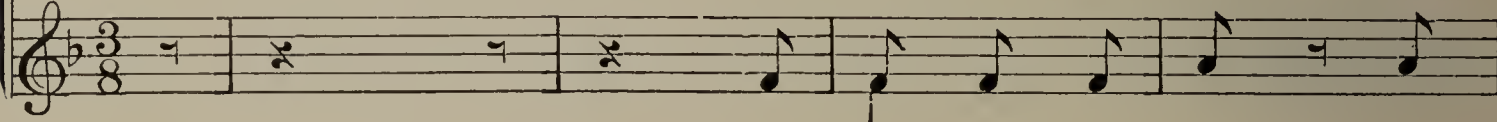



No. 54.

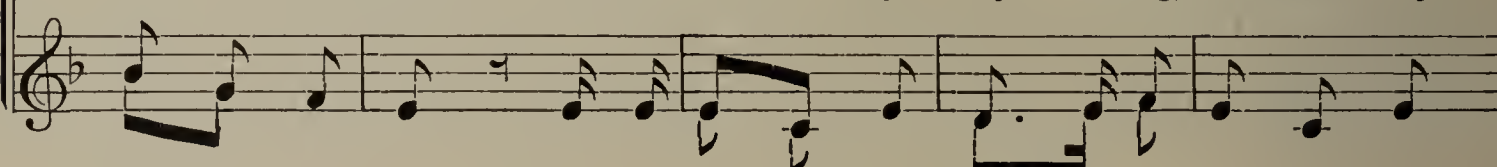
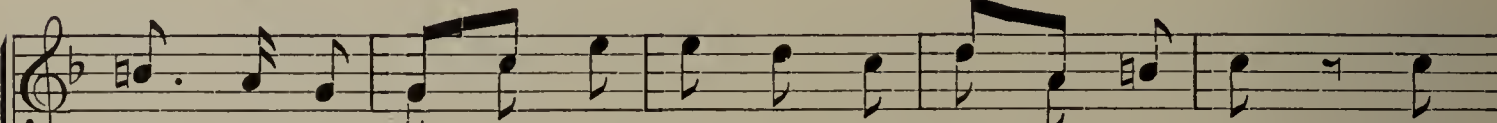
UP, UP, LET US GREET.

132 = 


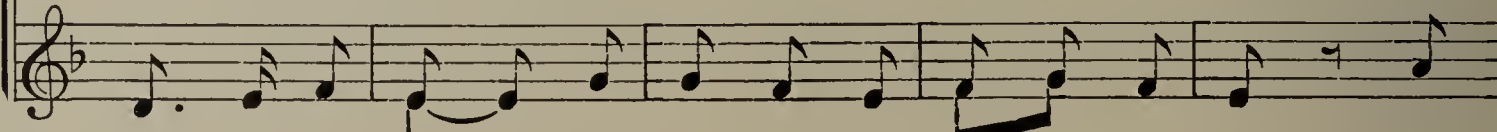

1. Up, up, let us greet The sea - son so sweet, For
2. All down in the grove A - round, a - bove, Sweet

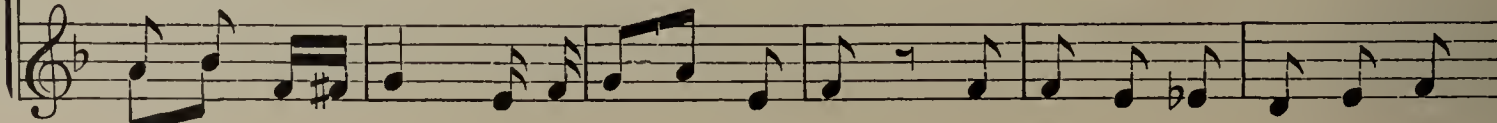
win - ter is gone; And the flow - ers are spring - ing, And lit - tle birds
mu - - sic floats; As now loud - - ly vy - - ing, Now soft - ly

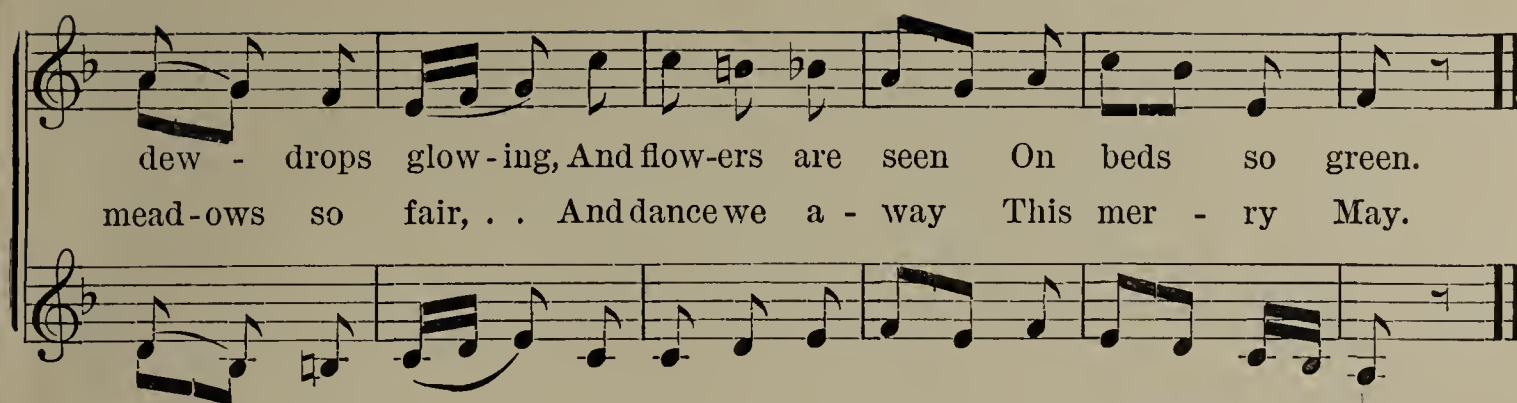



sing - ing Their soft notes ring - ing, And bright is the sun! When
sigh - ing, The night - in - gale's ply - ing Her tune - ful notes; And

all was drest In a snow - y vest, There grass is grow - ing, With
joy - ous at spring, Her com - pan - ions sing, Up, maidens re - pair To the






dew - drops glow - ing, And flow - ers are seen On beds so green.
mead - ows so fair, . . And dance we a - way This mer - ry May.

GODFREY OF NIFEN.

Ex. 313.



Ex. 314.

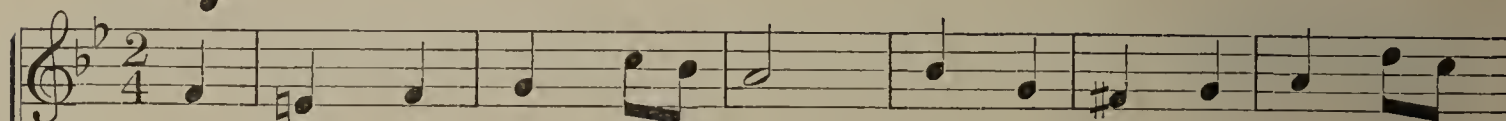



Ex. 315.

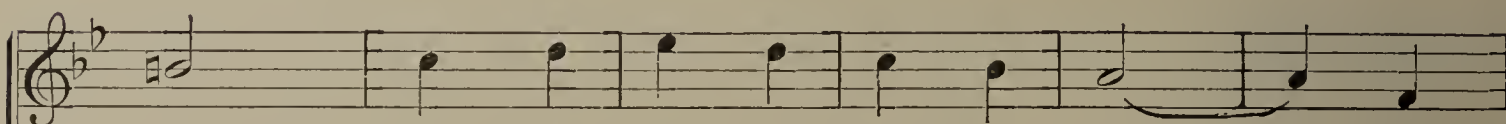
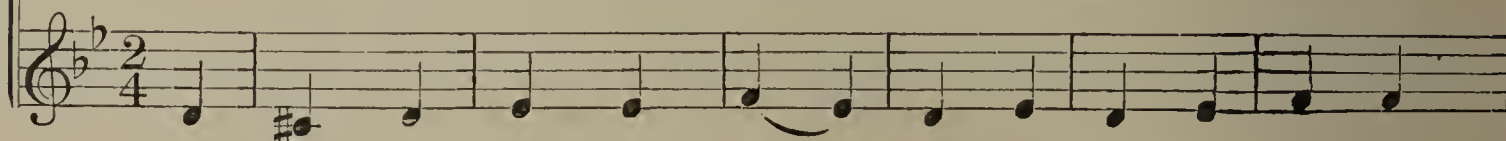




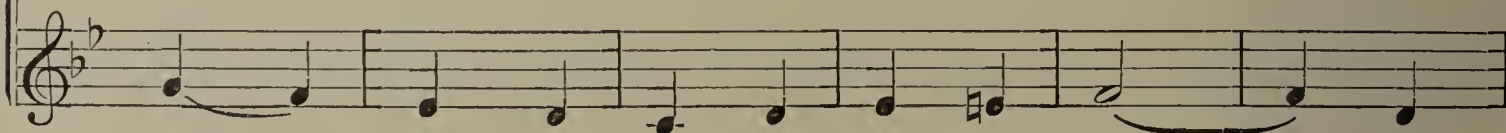
No. 55.

100 = 

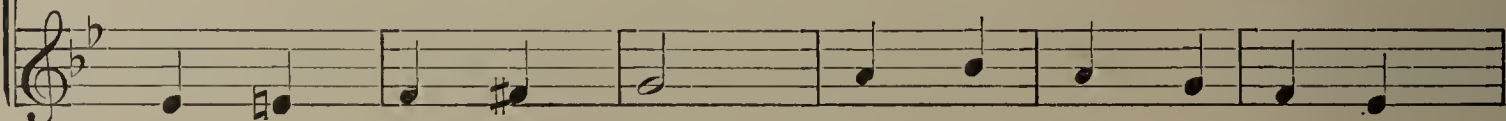
1. How deep a sleep hath bound thee! A snow - y shroud is
 2. How tran - quil are thy slum - bers! No shep-herd's tune - ful
 3. A Fa - ther's hand hath dressed thee In win - ter's robes;—so

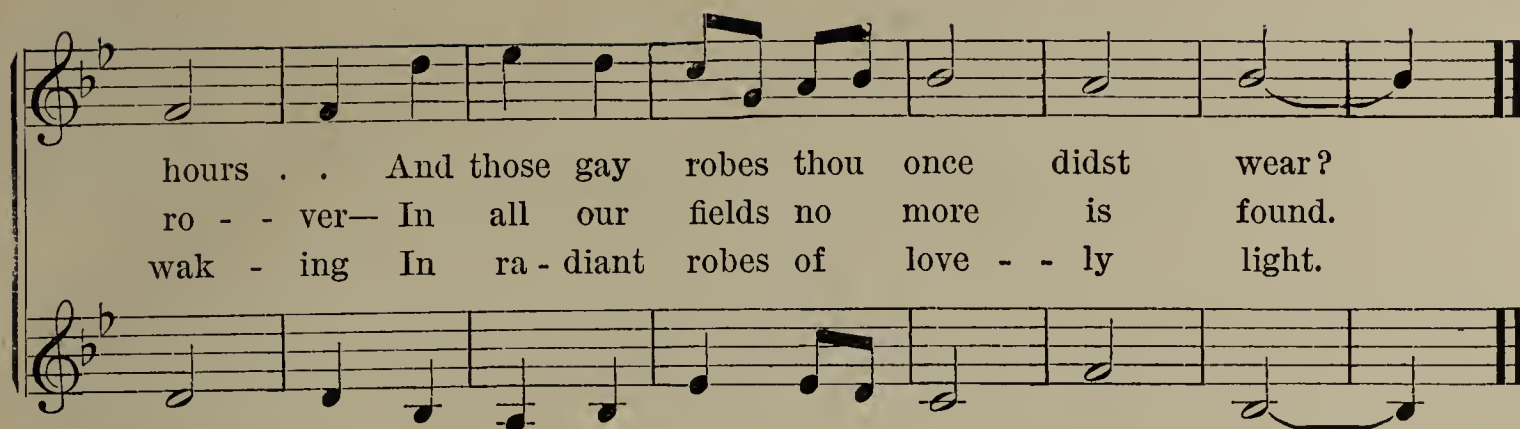


round thee, O earth, our moth - er fair. . . . Where
 num - - bers By vale or stream re - sound. . . . Sweet
 rest thee Be - neath his watch - ful sight. . . . Thy



now are spring's gay flow - - ers, And sum - mer's gol - den
 sum - mer songs are o - - ver, The swal - low—joy - ous
 win - try slum - bers break - - ing, We soon shall see thee

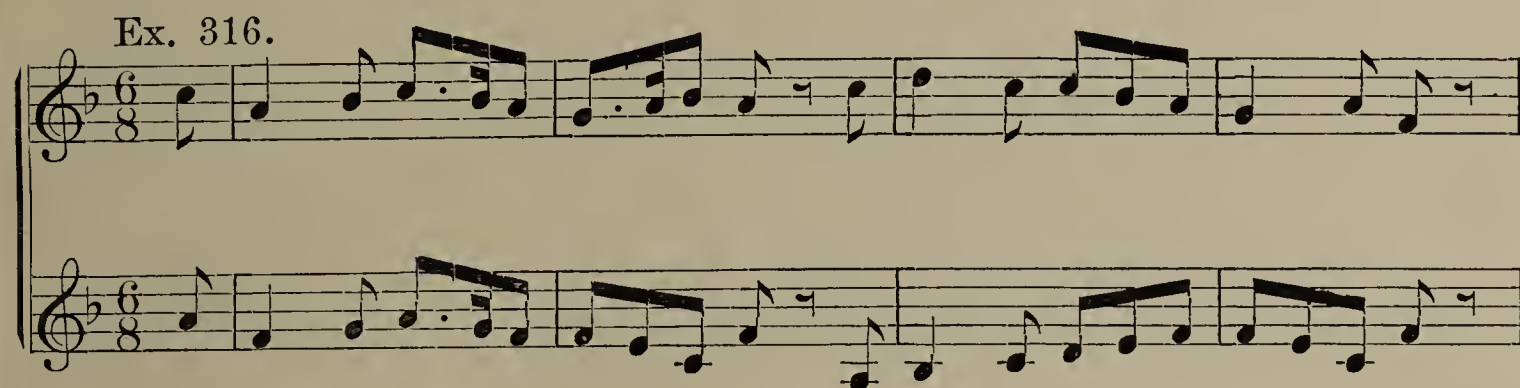




hours . . And those gay robes thou once didst wear?
ro - - ver— In all our fields no more is found.
wak - ing In ra - dant robes of love - - ly light.

The musical notation consists of two staves in G major (one sharp) and 4/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the staves.

Ex. 316.



The musical notation for Exercise 316 consists of two staves in G major (one sharp) and 6/8 time. The melody is written on the upper staff, and the accompaniment is on the lower staff.

Ex. 317.



The musical notation for Exercise 317 consists of two staves in G major (one sharp) and 2/2 time. The melody is written on the upper staff, and the accompaniment is on the lower staff.


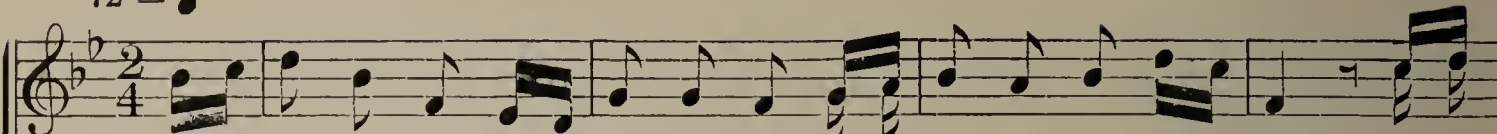
Ex. 318.





The musical notation for Exercise 318 consists of two staves in G major (one sharp) and 2/4 time. The melody is written on the upper staff, and the accompaniment is on the lower staff.

No. 56.


SUMMER WOODS.

72 = 


1. Come ye in - to the summer woods; There en - tereth no an - noy; All
 2. There come the lit - tle gen - tle birds, With - out a fear of ill, Down
 3. And dash a - bout and splash a - bout, The mer - ry lit - tle things, And
 4. There is e - nough for ev - ery - one, And they lov - ing - ly a - gree; We might





green - ly wave the chest - nut leaves, And the earth is full of joy.
 to the mur - muring wa - ter's edge, And free - ly drink their fill;
 look as - kance with bright black eyes, And flirt their drip - ping wings.
 learn a les - son, all of us, Be - neath the green - wood tree.




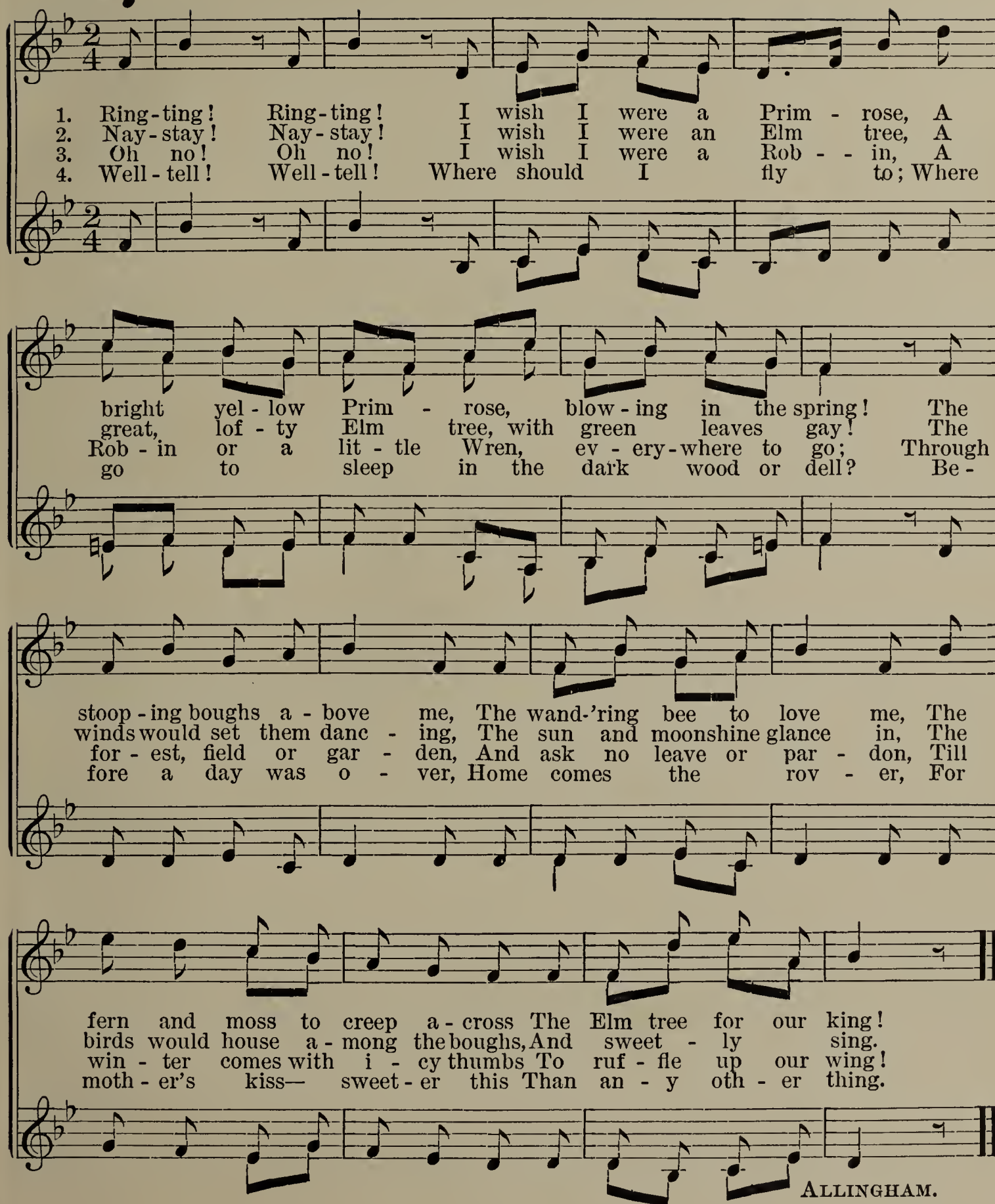
MARY HOWITT.

Ex. 319.



No. 57.

WISHING.

88 = 


1. Ring-ting! Ring-ting! I wish I were a Prim - rose, A
 2. Nay-stay! Nay-stay! I wish I were an Elm tree, A
 3. Oh no! Oh no! I wish I were a Rob - - in, A
 4. Well - tell! Well - tell! Where should I fly to; Where

bright yel - low Prim - rose, blow - ing in the spring! The
 great, lof - ty Elm tree, with green leaves gay! The
 Rob - in or a lit - tle Wren, ev - ery - where to go; Through
 go to sleep in the dark wood or dell? Be -

stoop - ing boughs a - bove me, The wand - ring bee to love me, The
 winds would set them danc - ing, The sun and moonshine glance in, The
 for - est, field or gar - den, And ask no leave or par - don, Till
 fore a day was o - ver, Home comes the rov - er, For

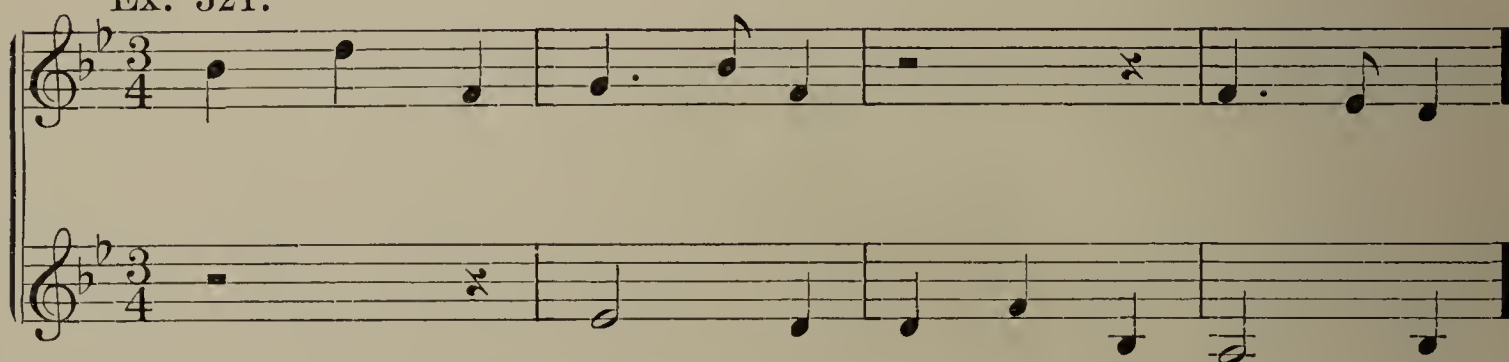
fern and moss to creep a - cross The Elm tree for our king!
 birds would house a - mong the boughs, And sweet - ly sing.
 win - ter comes with i - cy thumbs To ruf - fle up our wing!
 moth - er's kiss— sweet - er this Than an - y oth - er thing.

ALLINGHAM.

Ex. 320.



Ex. 321.



Ex. 322.



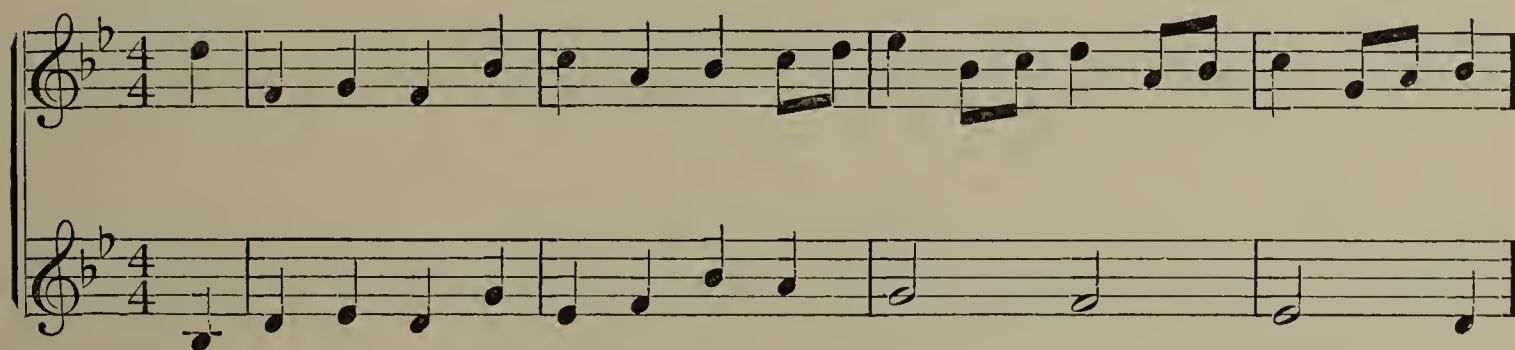
Ex. 323.



Ex. 324.



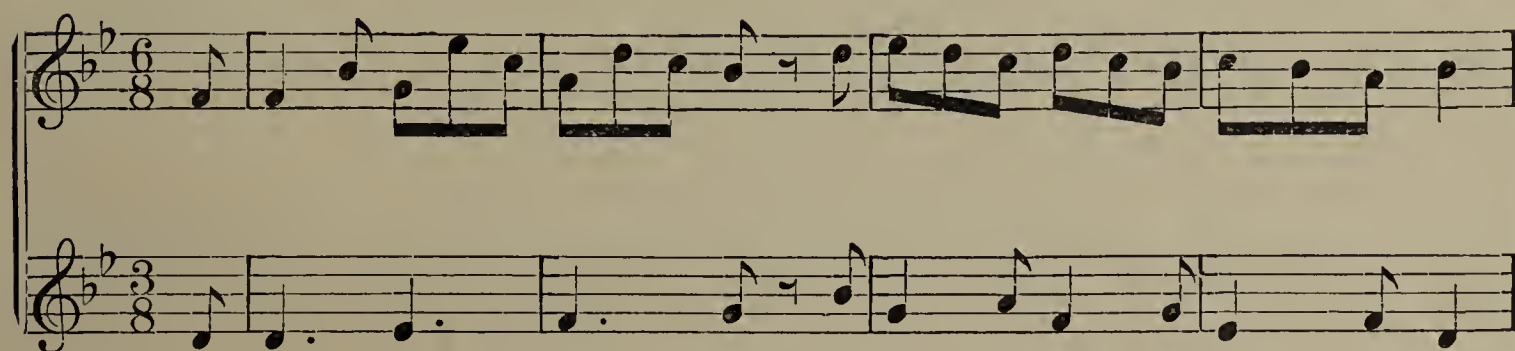
Ex. 325.



Ex. 326.



Ex. 327.



Ex. 328.

Ex. 329.

Ex. 326.

The image shows a musical score for Exercise 326. It consists of two staves, both in 2/2 time and with a key signature of two flats (B-flat and E-flat). The top staff contains a melody of eighth and quarter notes, with a final quarter rest. The bottom staff contains a bass line of eighth and quarter notes, with a final quarter rest. The notation is in a traditional, slightly aged style.

Ex. 330.

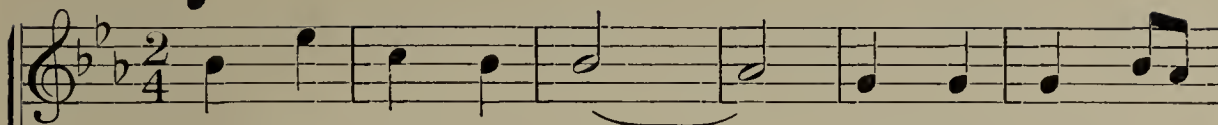
The image shows a musical score for the song "The Rose Tree". It consists of two staves, both in treble clef, with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The music is in common time, with a 2/4 time signature. The melody starts on a G4, moves to A4, B-flat4, and then C5, with various intervals and rests. The accompaniment provides a harmonic foundation with chords and single notes. The score ends with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". It consists of two staves, both in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The music is in common time, with a 2/4 time signature. The melody features a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a simple harmonic pattern. The score is written in a standard musical notation style, with a key signature of two flats and a 2/4 time signature.

No. 58.

WINTER SONG.

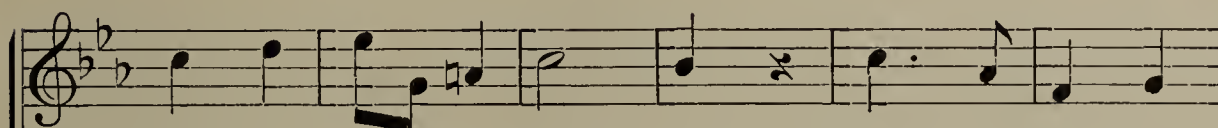
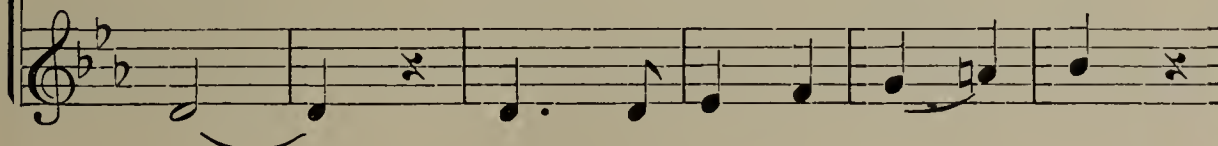
104 = ♩



1. Sum-mer joys are o'er;— Flowerets bloom no
 2. Now no plum-ed throng— Charms the woods with
 3. Win-ter, still I see— Man-y charms in



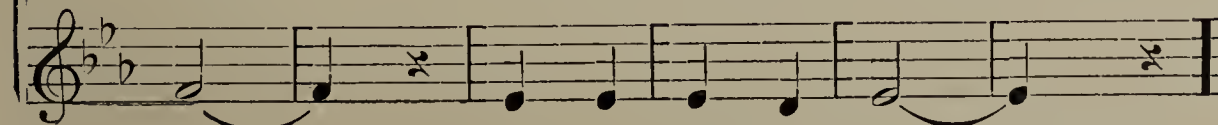
more;— Win-try winds are sweep-ing;
 song;— Ice-bound trees are glit-tering;
 thee;— Love thy chil-ly greet-ing,



Through the snow-drifts peep-ing, Cheer-ful ev-er-
 Mer-ry snow-birds twit-tering, Fond-ly strive to
 Snow-storms fierce-ly beat-ing, And the dear de-

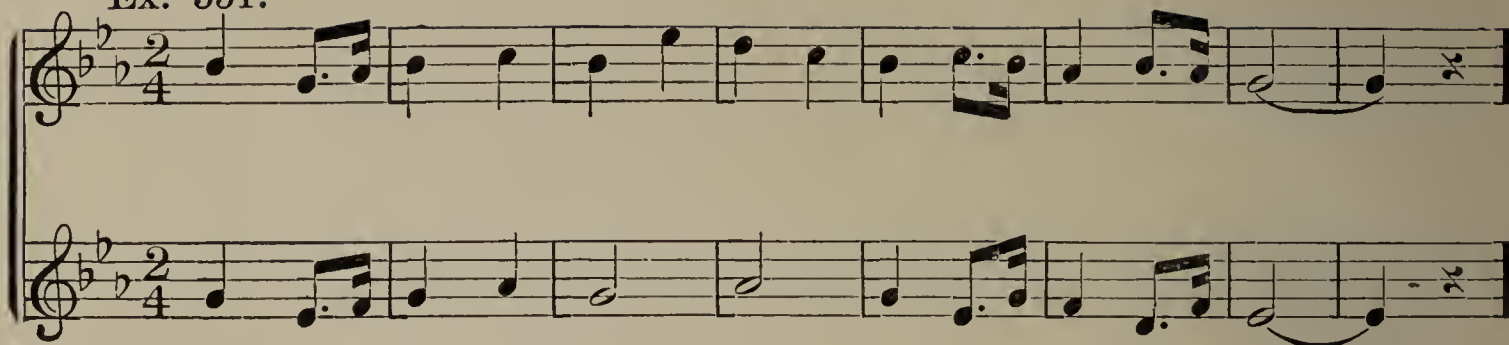


- green Rare-ly now is seen.
 - cheer Scenes so cold and drear.
 - lights Of the long, long nights.

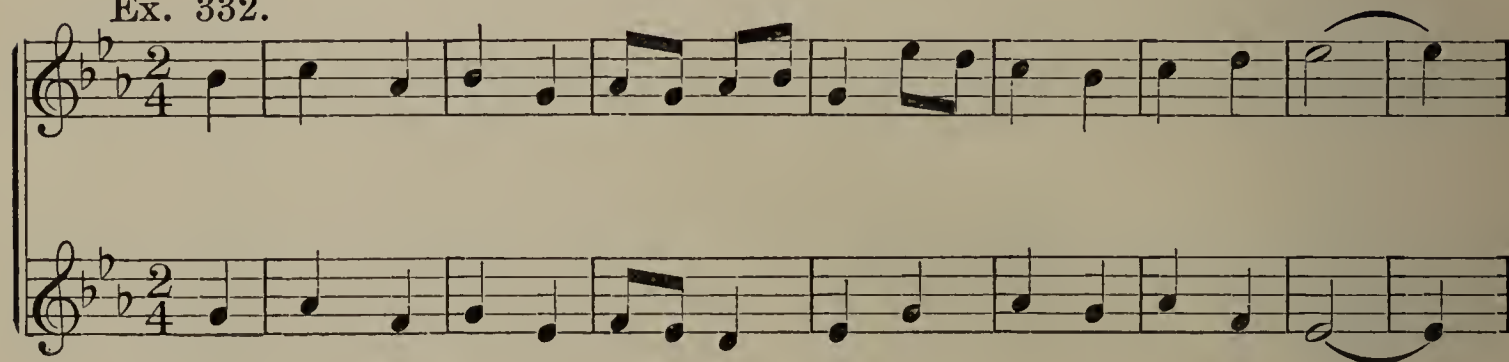


HÖLTY, TR. BY C. T. BROOKS.

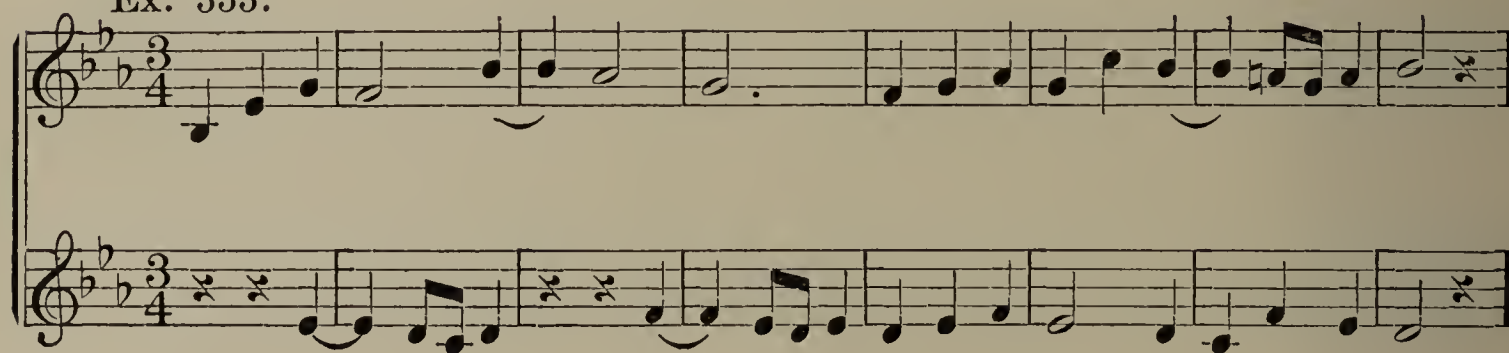
Ex. 331.



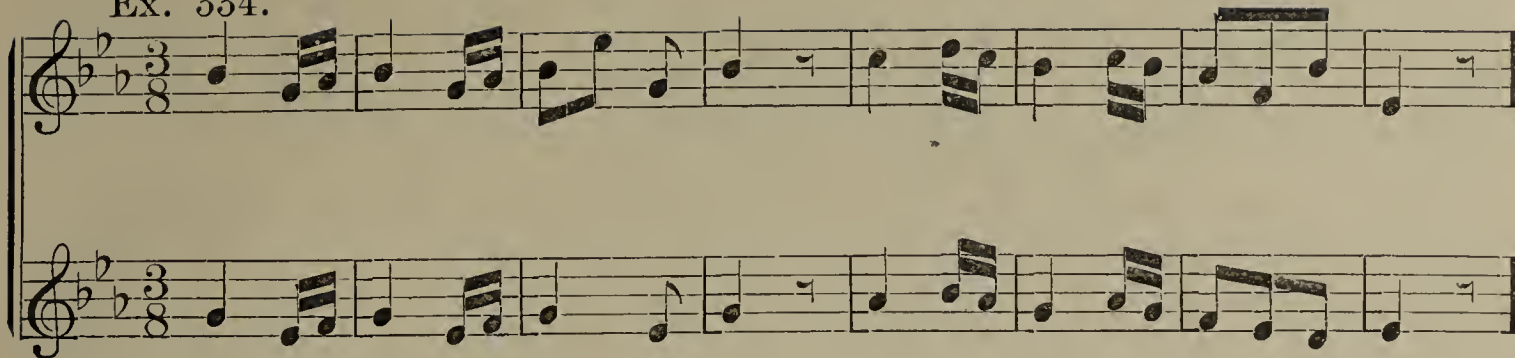
Ex. 332.



Ex. 333.



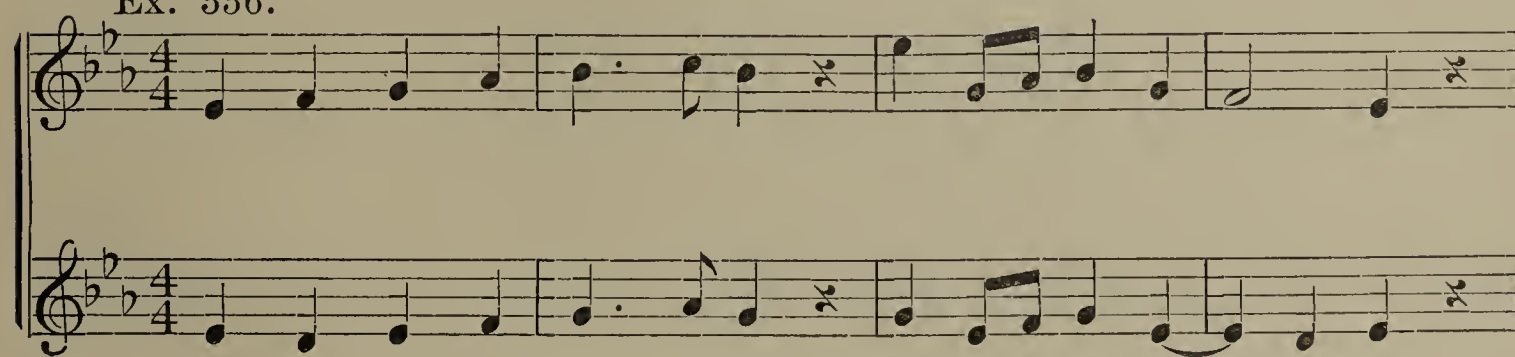
Ex. 334.



Ex. 335.

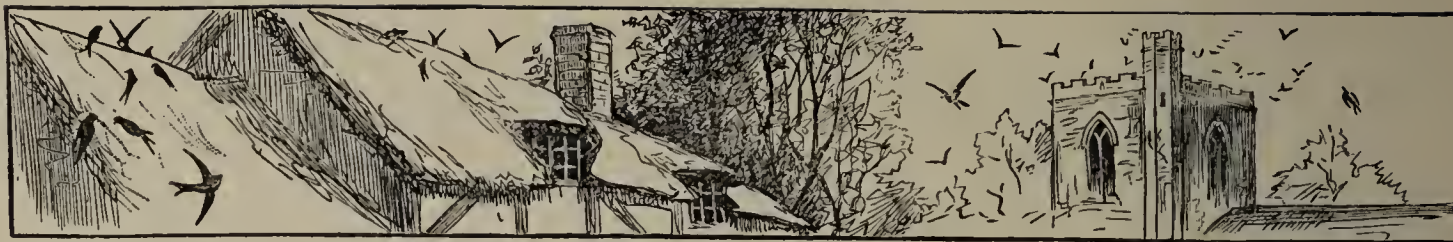


Ex. 336.




Ex. 337.



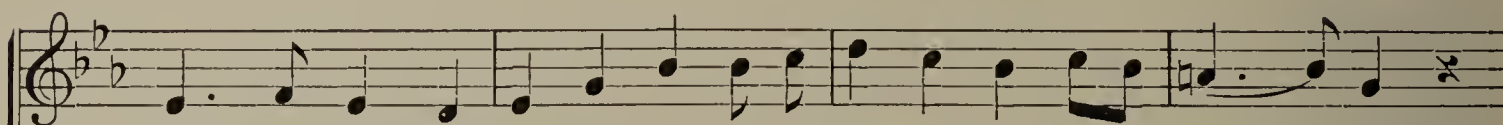
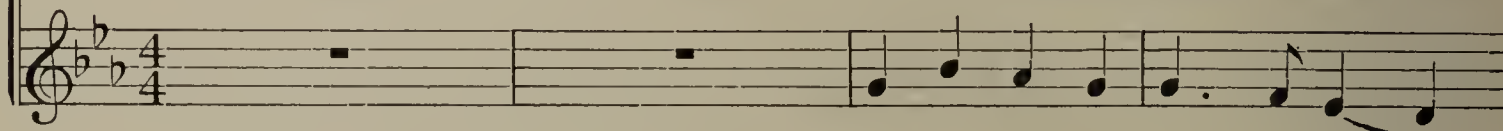


NO. 59. WHEN THE MERRY LARK DOTH GILD.

112 = 



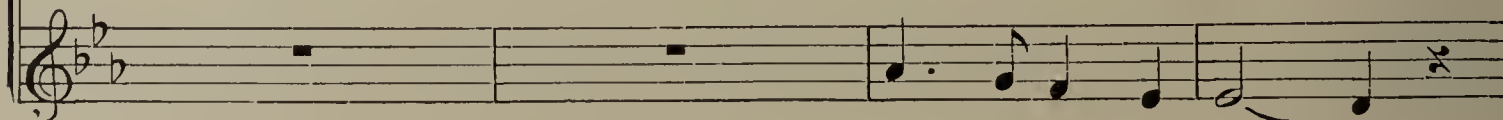
1. When the mer - ry lark doth gild . . With his song the sum - mer hours,
2. Now from off the ash - y stone, The chil - ly midnight crick - et cri - eth,
3. Yet, be mer - ry; all a - round Is thro' one vast change re - volv - ing,



And their nests the swallows build In the roofs and tops of tow - - ers,
 And all mer - ry birds are flown, And our dream of pleas - ure di - - eth;
 E - ven Night, who late - ly frowned, Is in pal - er dawn dis - solv - ing;

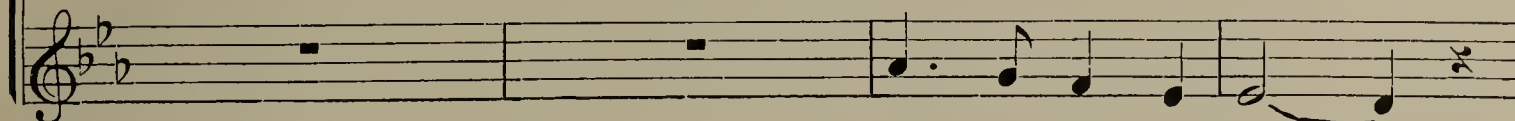


And the gold - en broom - flower burns All a - bout the waste,
 Now the once blue laugh - ing sky Sad - dens in - to gray,
 Earth will burst her fet - ters strange, And in Spring grow free;





And the maid - en May re - turns With a pret - ty haste,—
 And the froz - en riv - ers sigh, Pin - ing all a - way!
 All things in the world will change, Save my love for thee!



Then, how mer - ry are the times! The Sum - mertimes! the Spring times!
 Now, how sol - emn are the times! The Win - ter times! the Night times!
 Sing then, hope - ful are all times! Win - ter, Sum - mer, Spring times!



BARRY CORNWALL.

Ex. 338.


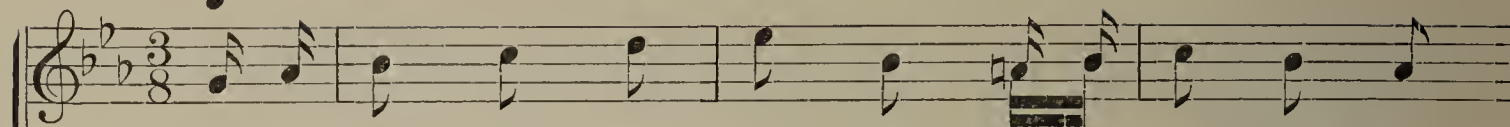


Ex. 339.

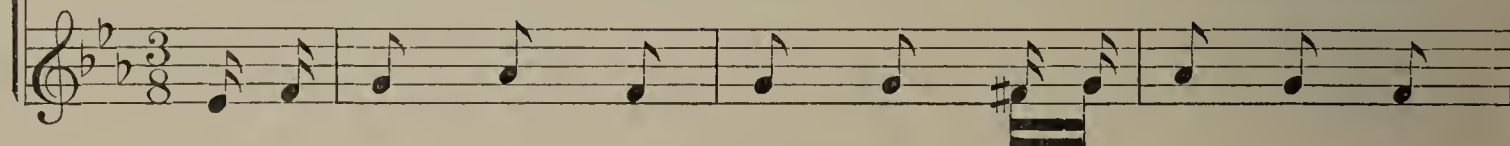
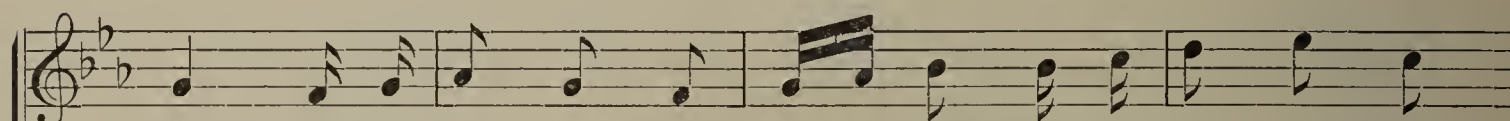


No. 60.


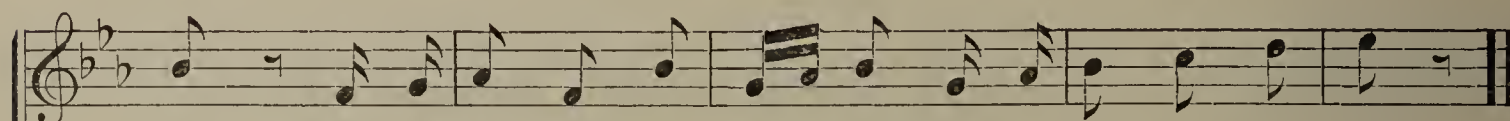
JOY EVERYWHERE.

126 = 


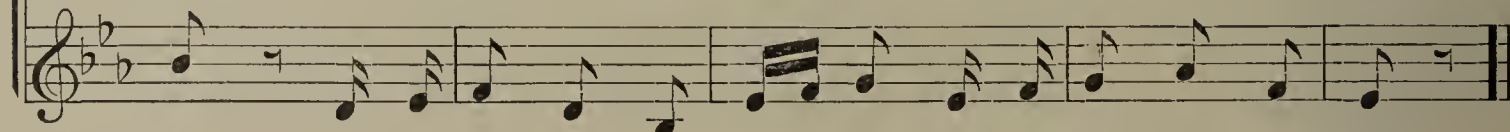
1. I have been on the moun - tain That the song - birds love
 2. I have been in the gar - den, Where the bus - y bees
 3. I have been in the mead - ows, The lamb - kins were

best; They were sit - ting, were flit - ting, They were build - ing their
 roam; They were com - ing, all hum - ming, To their straw - cov - ered
 there; On the mount, in the mead - ow, There was joy ev - ery

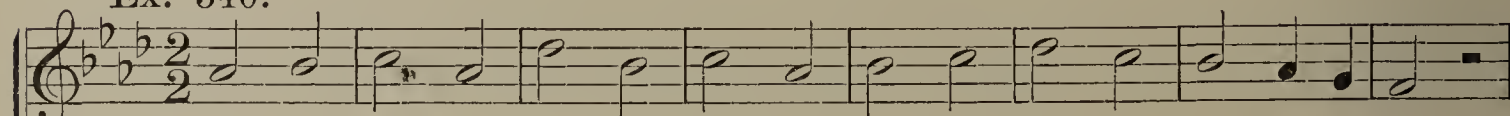
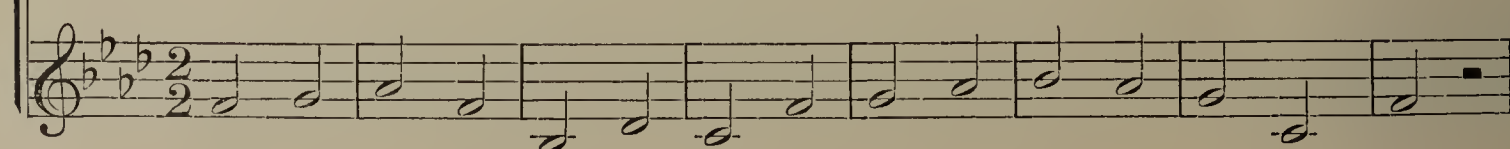



nest— They were sit - ting, were flit - ting, They were build - ing their nest.
 home— They were com - ing, all hum - ming, To their straw - cov - ered home.
 where— On the mount, in the mead - ow, There was joy ev - ery - where.




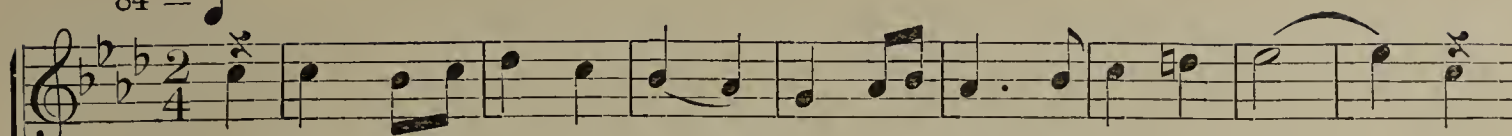
GERMAN, TR. BY DULCKEN.

Ex. 340.


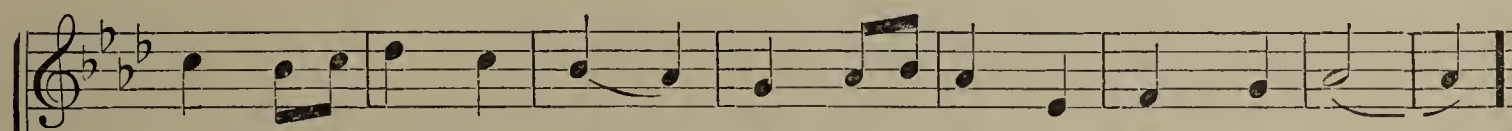



No. 61.

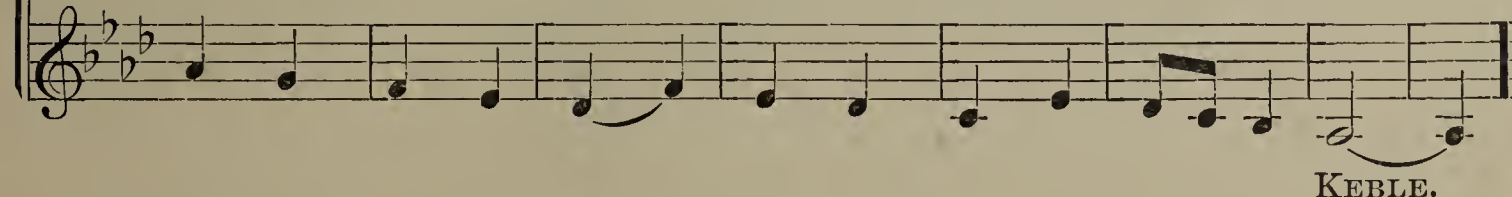
ALL THINGS BEAUTIFUL.

84 = 


1. All things bright and beau-ti - ful, All creatures great and small,
 2. Each lit - tle flower that o - - pens, Each lit - tle bird that sings, He
 3. The pur - ple - head - ed moun - tain, The riv - er run - ning by, The
 4. The tall trees in the green - wood, The pleas - ant sum - mer sun, The

All things wise and won - der - ful, The Lord God made them all. . .
 made their glow - ing col - - ors, He made their ti - ny wings. .
 morn - ing and the sun - - set, That light - eth up the sky. .
 ripe fruits in the gar - - den, He made them ev - ery one. . .



KEBLE.

Ex. 341.


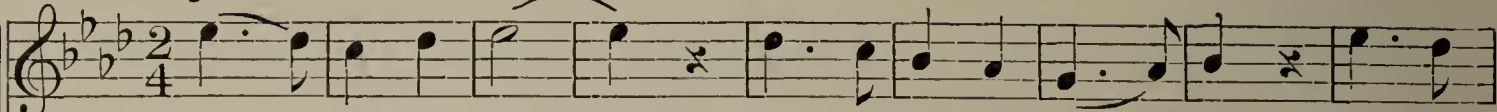


Ex. 342.




No. 62.

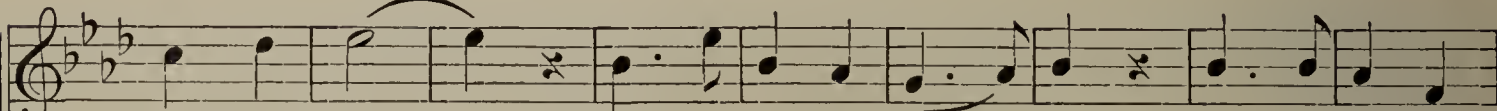
SING, MAIDEN, SING.

112 = 


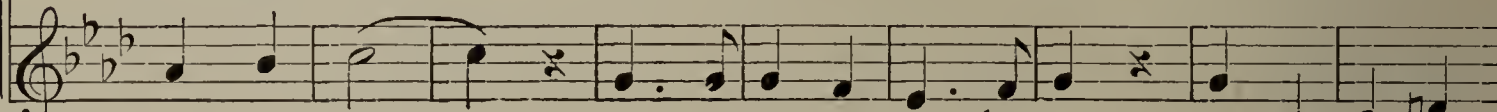
1. Sing, maid-en, sing! Mouths were made for sing - ing; Lis - ten,—
 2. Hear'st thou the rain, How it gent - ly fall - eth? Hear - est
 3. Hear'st thou the breeze, Round the rose-bud sigh - ing? And the



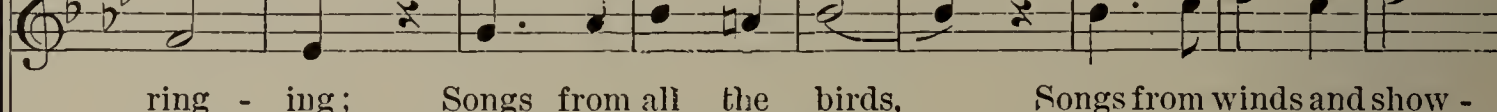
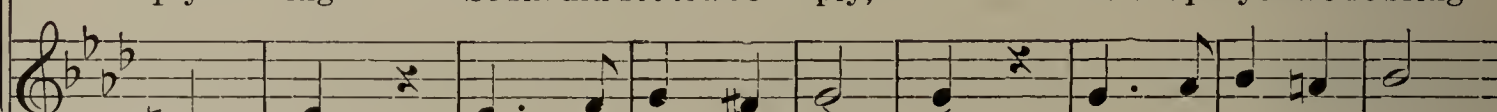
songs thou'lt hear Through the wide world ring - ing; Through the wide world
 thou the bird Who from for - est call - eth? Who from for - est
 small, sweet rose Love to love re - ply - ing? Love to love re -



ring - ing; Songs from all the birds, Songs from winds and show -
 call - eth? Hear - est thou the bee, O'er the sunflower ring -
 ply - ing? So should'st thou re - ply, To the prayer we're bring -



ers, Songs from seas and streams, E - ven from sweet flow - ers.
 ing? Tell us, maid-en, now— Should'st thou not be sing - ing?
 ing; So that bud, thy mouth, Should burst forth in sing - ing?

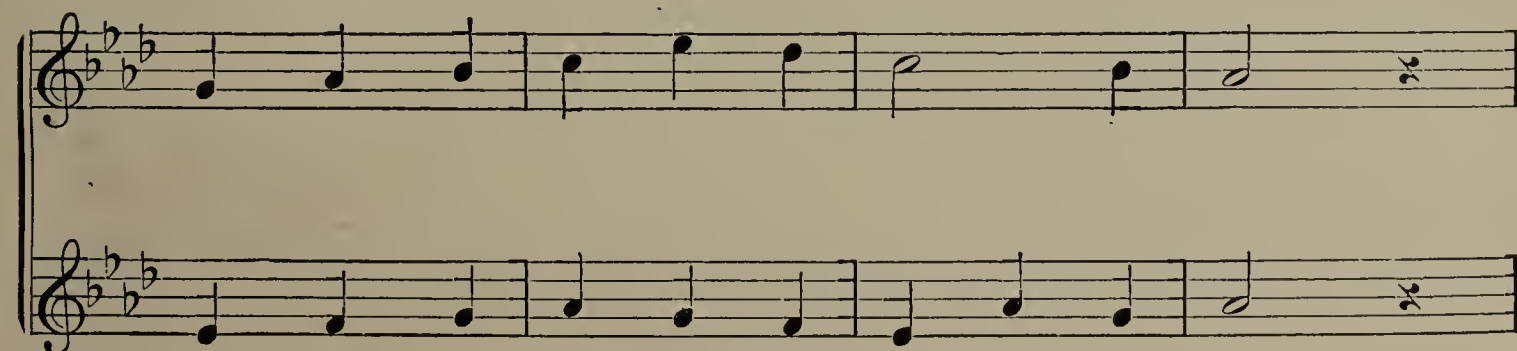



BARRY CORNWALL.

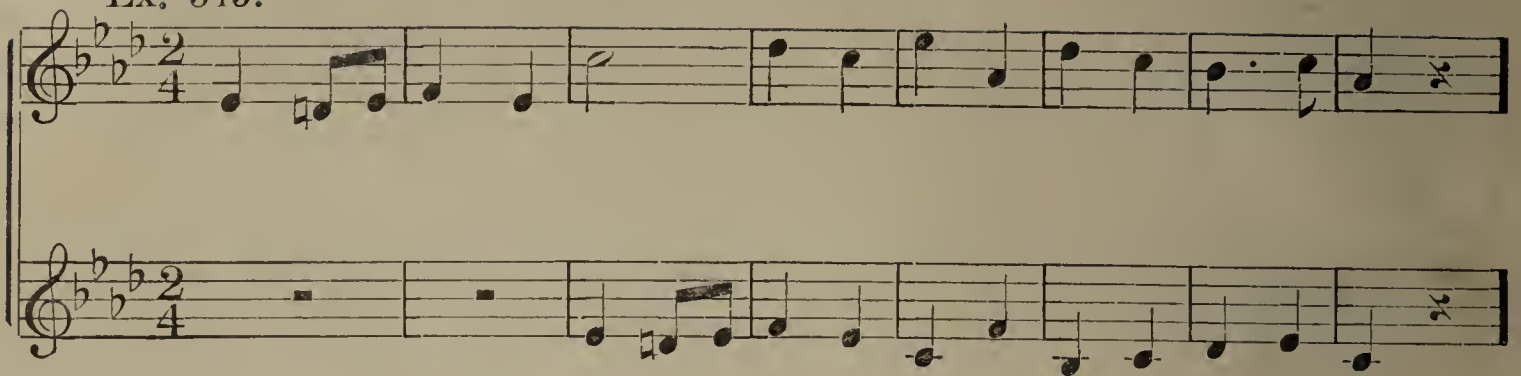
Ex. 343.



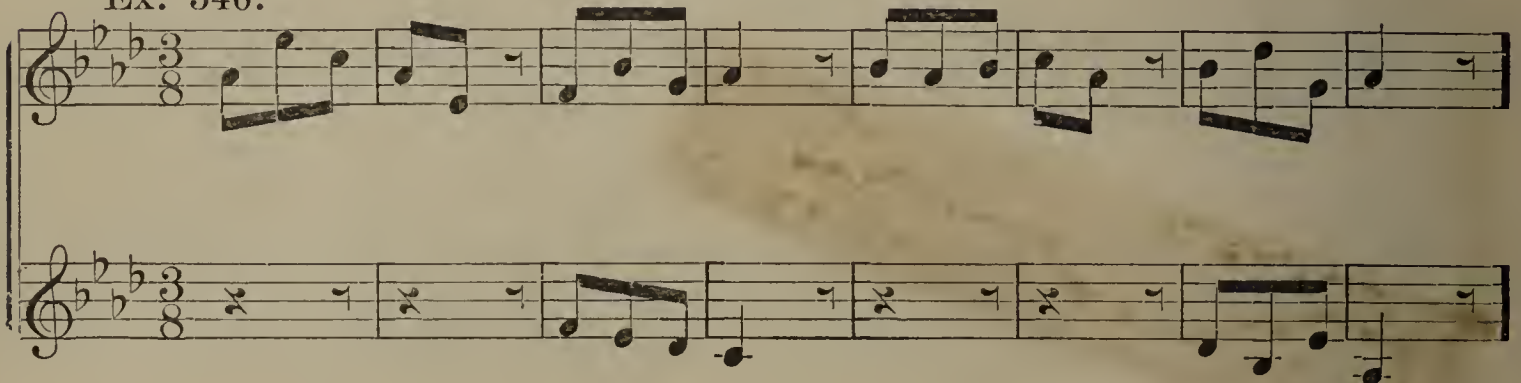
Ex. 344.



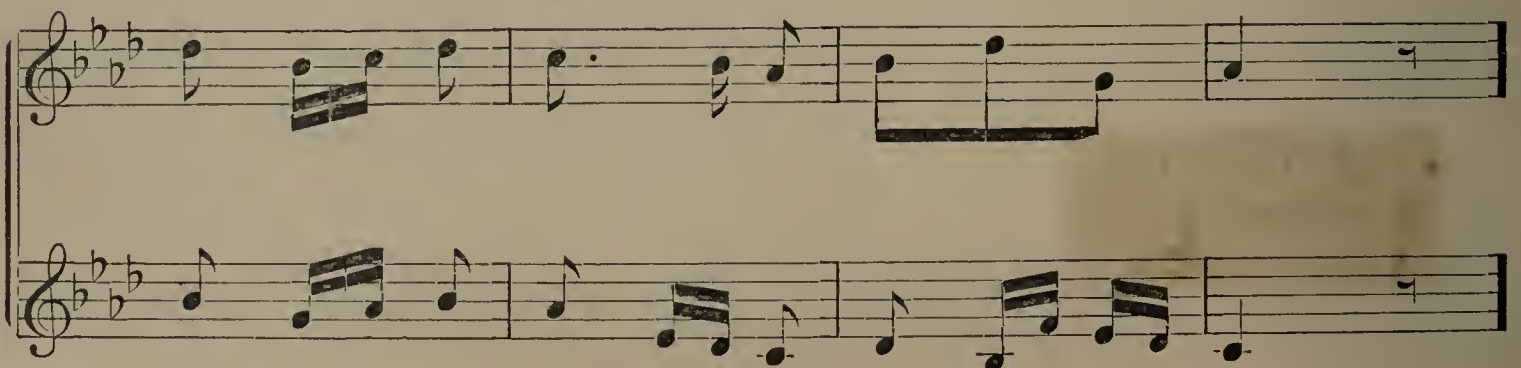
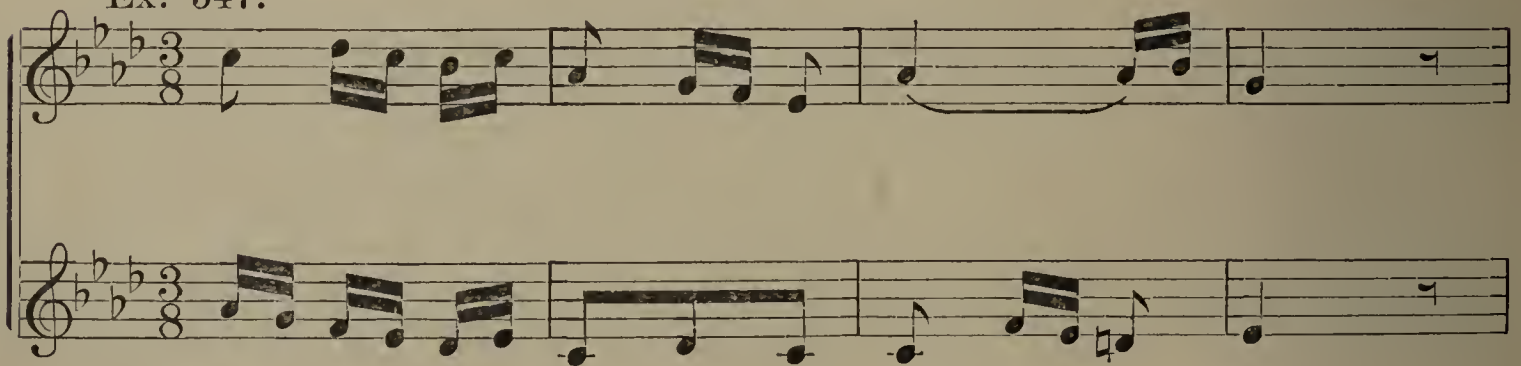
Ex. 345.



Ex. 346.



Ex. 347.



BIRD'S SONG.

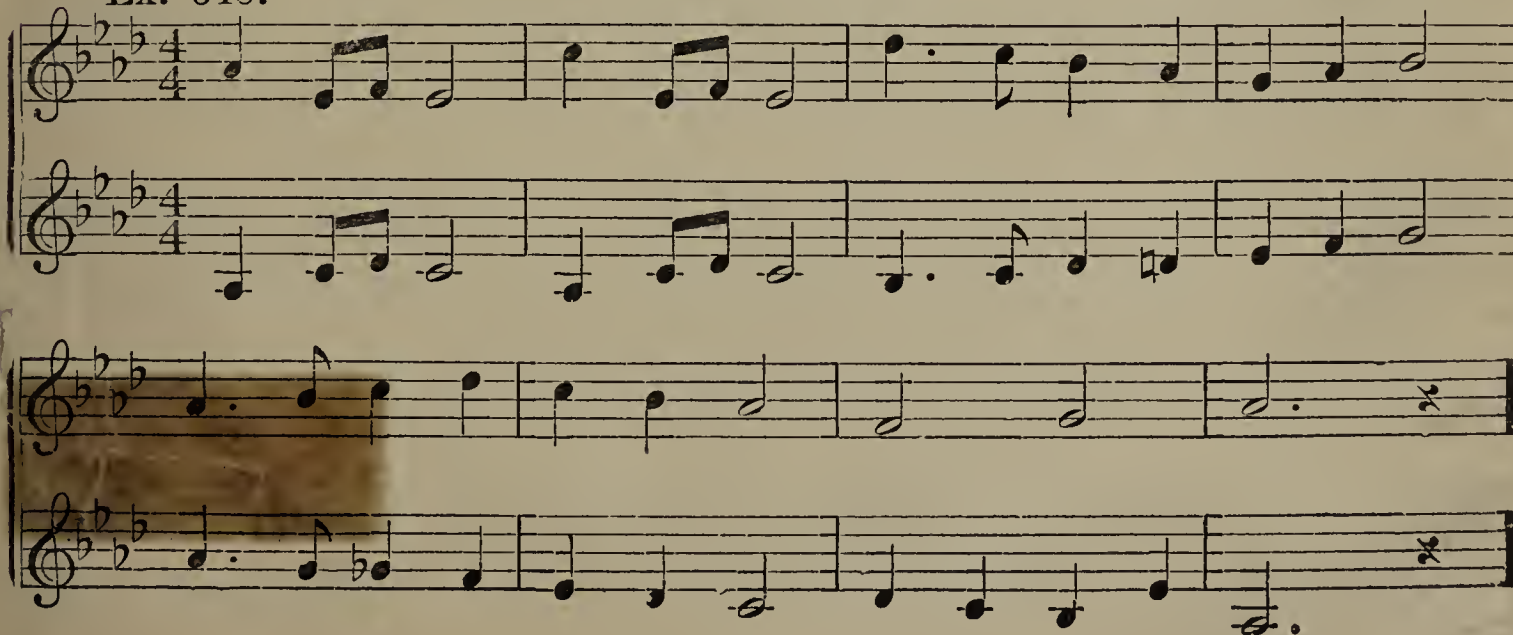
1. Swing - ing in my air - y nest,
2. Far a - bove the white clouds drift;
3. On the ground clear drops of dew
4. Swing - ing in my air - y nest,



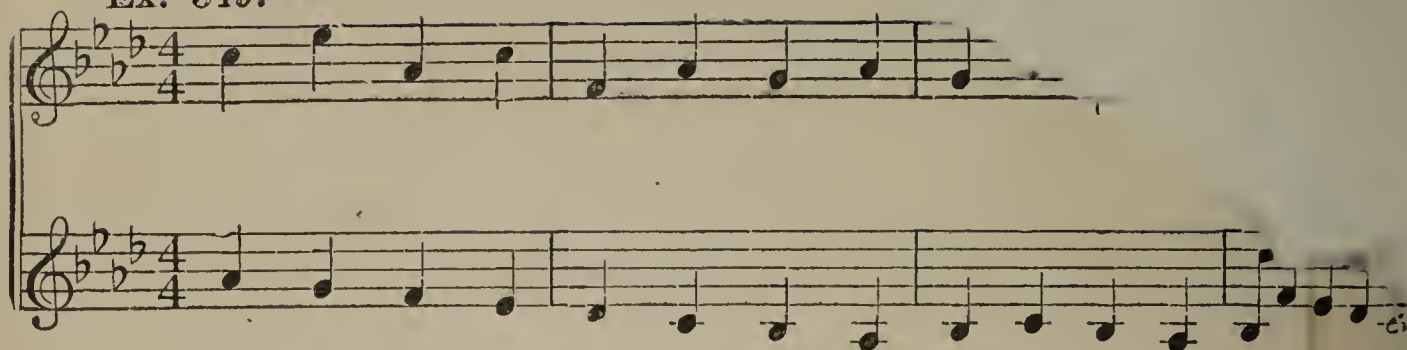
Four speckled eggs be - neath my breast; Sing - ing, swinging, yet at rest.
 All a - round the sun - rays sift Through the leaves—a gol - den gift.
 Trem - ble in a cup of blue; There I sip and war - ble too.
 Four lit - tle heads sleep un - der my breast; With what joy am I possessed!

HENRY GILLMAN.

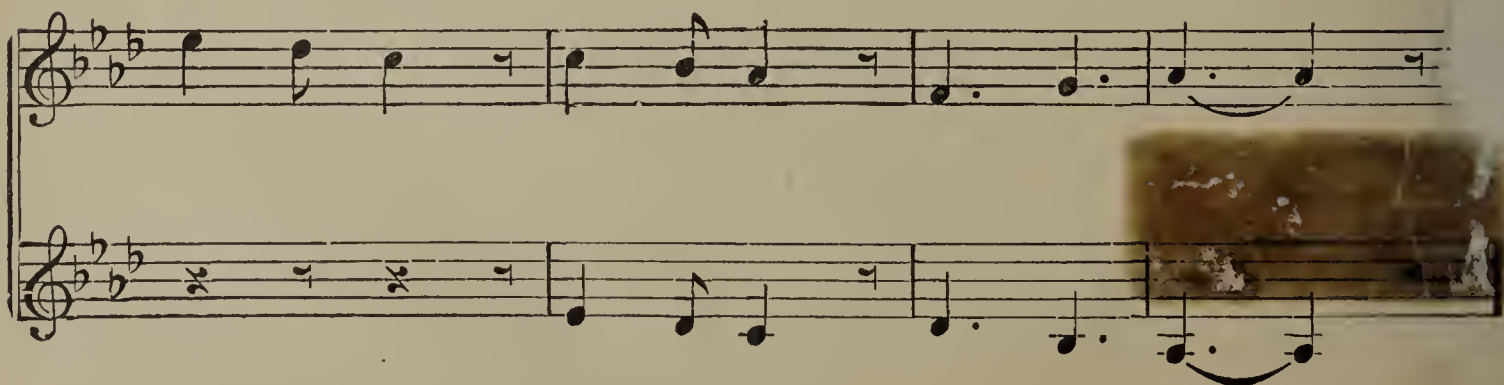
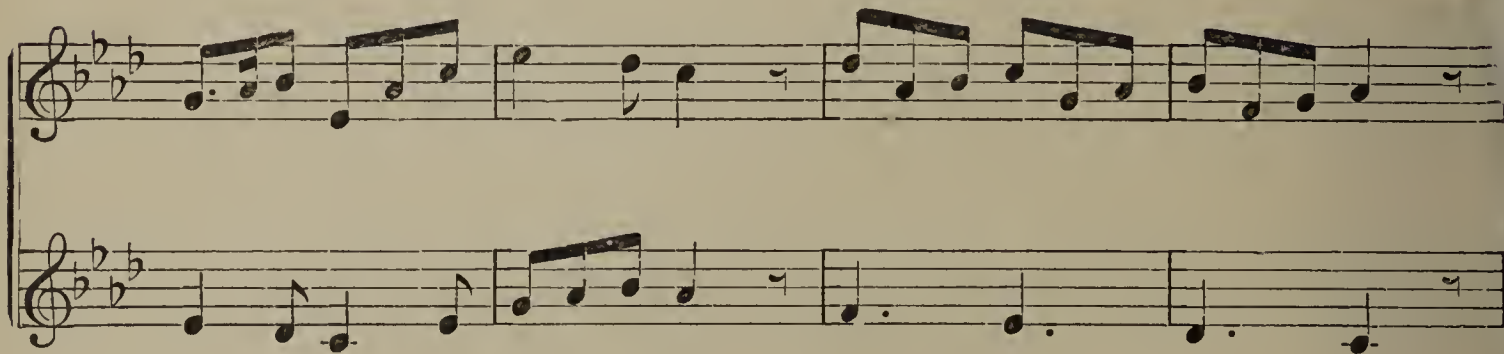
Ex. 348.



Ex. 349.



Ex. 350.



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